

EVERY THURSDAY • #78 • MAY 4 - 10, 1995

FREE

SEE

magazine

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TALK RADIO INCITES VIOLENCE

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CANADIAN



SEE
MAGAZINE

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We do everything we can to ensure that our listings are complete. However, artists and venue operators live in a complicated world fraught with unexpected changes to their well-laid plans. With this in mind, we strongly urge you to call ahead. Letters, artwork and/or other submissions are always welcome, either by post, fax or hand-delivered.

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B SCENE OR B INVISIBLE

It's fair to say that the "Unplugged album" craze, in which the recording is made in front of a live concert audience, usually on MTV is dying down. (Wait a minute... a LIVE audience on video-laden MTV?) In industry jargon, this means it has become an "established trend." In sociological jargon, it has become an "institutionalized fad." In meteorological jargon, it has become a "cumulo nimbus." In any case, the artists that record Unplugged or related albums (Bryan Adams: *Disconnected*) now do it because they want to, not because it's "hip" or some other "hip-synonym" in quotation marks, but because that's the way they want to record.

B Scene Studios, 8212-104 Street, will be introducing a program that lets artists record in front of live audiences in 15 minute sets.

Wait a minute — isn't industry jargon for that "jamming?" Well, yes, but B Scene will also provide the opportunity for artists to record these live, raw sessions, and to shamelessly promote themselves and their future gigs to the audience. The concerts will be smoke and alcohol-free, and will take place on Fridays and Saturdays following the gala opening, May 12. B Scene Studios is located at 8212-104 Street.

SING OUT LONG

The third concert in the City Media Club's Singer/Songwriter Series takes place May 6 at (insert genuine amazement here) the City Media Club. This edition features women songwriters whose music is characterized by a kind of emotional magic.

Appearing May 6 are local singer Sharon Anderson, who has written songs for One Horse Blue and Lisa Brokop; Cori Brewster, an internationally charted songwriter; folk artist Maria Dunn, who has done time with bands like Greasy Lake

and Miosg na Stumps; and Terry Morrison, who has performed both solo and as part of a band.

The singer/songwriter series was created to highlight local artists who write their own music. Tickets are available through the City Media Club, 6005-103 Street, 433-5183.

A TRIO WITH FIVE PARTS

The cliché about the Faculty of Arts is that people who go into arts and artistic endeavors don't know how to count. (Strangely enough, that's also true about the Faculty of Education.) This may seem to be the

Place on May 8, at 8 pm. Tickets are available at Ticketmaster or at the Festival Place Box Office, 449-3378.

COME BACK, URI, COME BACK! Uri Mayer, director of the Edmonton Symphony Orchestra, becomes an ex-director of the Edmonton Symphony Orchestra on May 19-20. He will be directing the ESO in the final concert in this season's MasterSeries. Rumanian-born Mayer has been music director for 14 years, and has brought the ESO international acclaim. His final program before waltzing off into the

SEE NOTES

by Roy Fisher

case with T.R.I.O. a Mono, a five-person a cappella group, but the T.R.I.O. part actually refers to a rather clever acoustic with the first letters of the founding members (Terry, Ryan, Ian and Orville). "Terry" has now been replaced by "Tom," and "Curtis" now comprises the "a Mono" part, which otherwise would make the group C.R.I.O.T., or O.R.C.I.T., and that, quite frankly, would just be a bit silly.

The founding four hail from Salisbury Composite in Sherwood Park, and have performed on several stages in Edmonton, including opening for the *Nonsense II* in 1994. T.R.I.O. a Mono's repertoire ranges from popular and original songs to moldy oldies and gospel.

They have also performed at the Canada Games in Grande Prairie, which brought them airplay on that raw, savage, underground radio station called CBC Radio Canada, and have recorded a TV special for YTV to air at a later date.

T.R.I.O. a Mono will be keeping their nylons in the closet at Festival

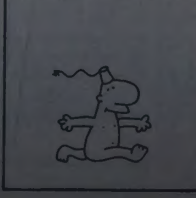
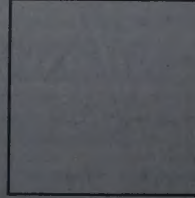
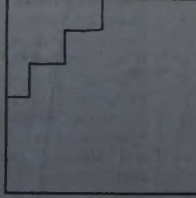
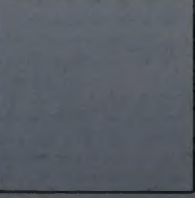
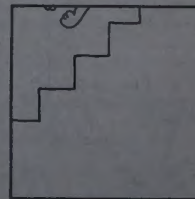
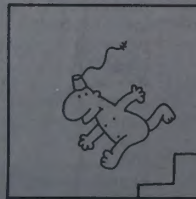
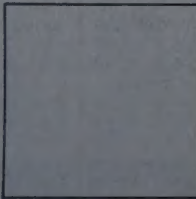
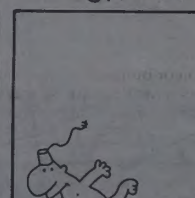
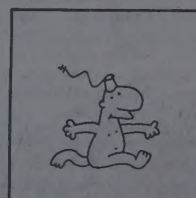
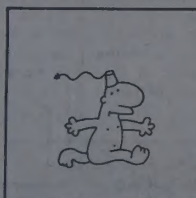
sunset will feature Canadian oratorio singer Henriette Schellenberg in a night of works by Strauss. Tickets are available from the ESO Box Office (10160-103 Street) and at the usual Ticketmaster outlets.

MY BRAIN HURTS

The Northern Alberta Brain Injury Society (NABIS) will be the beneficiary of *That's What Friends Are For*, a musical benefit on May 25. Participating bands and artists include NABIS spokesperson Muriel Scott and her band Point of Interest, Roger Mason, Colleen Scott, Corinne Thorsell, and Stephen Fearn, who will be joined by *Edmonton Journal* columnist Cam Tait. The program will be your basic genre-spanning variety show, from classic rock and comedy to traditional folk, and includes a silent auction, door prizes, a shuttle launch, and a wine and cheese reception. *That's What Friends Are For* takes place at Sherwood Park's Festival Place beginning at 7:00 pm. Okay, okay, we were joking about the shuttle launch.

©1994
BY MATT
GROENING

LIFE IN HELL



OOPS

Regarding the story on how cut-backs will affect the Centre for International Alternatives ("Lean times for the CIA," SEE #76), it was stated that funding affecting the Canadian International Developing Agencies would be cut. Actually, only CIDA's public participation program will be affected.

Also, in what turned out to be some of the worst timing fate could have wrought upon us, Internet servers all across the net went down last week — including the one to which SEE subscribes.

The timing couldn't have been more worse, since we had just gone through the whole song and dance routine telling everyone about it, in big, 600-point letters. Rest assured that we are on the Internet, and that the problem at the server has been fixed. www.see.ca is back online.

SEE Magazine welcomes your correspondence. Honest. Mark letters and faxes directed to SEE Notes "Attn: Roy Fisher."

The Rev

CABARET

THURSDAY, MAY 4

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Mindless chatter disrupts communities

Every cloud, they say, has a silver lining. When Timothy McVeigh and his cast of John Doe accomplices parked their rental truck outside the Oklahoma City federal building, the resulting bang took two hundred lives. It also shone a spotlight on the legions of well-armed survivalist freaks who await the War of Armageddon with fingers pressed against cocked triggers.



The threat to democracy, these days, comes not from the dying embers of international communism, or even from the apparently pacifistic PLO. Rather it emanates from ranting talk show hosts, fundamentalist preachers, and suddenly respectable right-wing politicians, whose vitriol feeds the paranoia of white lower middle-class misfits.

Intolerant jerks

In this post-censorship age, an almost unlimited bandwidth is available to intolerant jerks whose babble need only attract enough channel surfers to pay the ever diminishing costs of production and distribution. As traditional ideologies and mainstream religion fade to black, the stupid and the isolated have become particularly vulnerable to high-volume, simple-minded messages.

Most pervasive of these messages is the myth that government is infiltrating ever more deeply into our personal and private lives. McVeigh, it seems, believes that the US government implanted a computer chip into his buttocks so that they could keep track of him (unfortu-



nately with an obvious lack of success). McVeigh is not alone. A recent USA Today/CNN poll showed that 39 per cent of Americans believe that "the federal government is so large and powerful that it poses an immediate threat to the rights and freedoms of ordinary citizens."

Fear of government neatly connects with an exaggerated fear of violent crime.

At home in the suburbs, we watch footage of horrific brutality shipped in from across the world, spliced between stories about the local weather and high school science experiments.

Even the easygoing among us are concerned and devise schemes to build walls and security systems to keep out the rabid gangs of thugs (albeit likely located in inner city Detroit or Buffalo), while the more impressionable start to question just why the government won't let

us have guns to look after ourselves.

From there it's a quick hop, skip and a jump through gun rallies, talk shows blaming "Third World immigrants" for crime, pamphlets explaining the international bankers' conspiracy, and a sermon or two about the battle of Armageddon. All of the sudden, we've got a batch of recruits for a new "Alberta Militia."

Bitter fruit

The Oklahoma bombing is only the latest bitter fruit being harvested from seeds sown by apparently "respectable" opinion leaders. Bill Clinton got it right for once when he warned that there are many Americans, "vulnerable to being pushed over the edge if all they hear is a relentless clamor of hatred and division."

To resist the vicious circle of self-centredness which is destroying civil society, we must define our community values, promote healing and reject intolerance.

When justice minister Brian Evans encourages us to disobey gun control, we must flood him with protest. When Preston Manning attacks immigration and multiculturalism (read: people of color), we must reject him no matter how piously he pleads his case. And when grieving families call for executions of young offenders, we must graciously but firmly decline.

Instead of guns and fences, let's try Neighborhood Watch. Instead of prejudice, let's go out of our way to understand and enjoy our diverse community. Instead of retribution, let's practice reconciliation.

Above all, let's turn off that all-talk radio.

Marketing cults prey on the unemployed

A handful of Jesus freaks come to town to spread their word, and now the city is obsessed with cults!

The Family is front page news. A workshop is held to advise some people on how to handle this new, frightening phenomenon. It's a media frenzy!

Take a valium, Edmonton.



Think about it for a moment: a few Children of God come to life, so to speak, and everyone wants to know how to avoid being enticed by them. After all, they seek out the aimless, the vulnerable. "No exploitation of the helpless, please. We're Edmontonians!"

Hey, ever heard of marketing cults? They are a heck of a lot more common and the primary job of their members is the same as those in religious cults: raising money. Except in marketing cults, you're raising money for some clever fat cat who is getting very rich; at least in religion-motivated cults, you are doing it for a cause. (That's not to say they don't have their empire fat cats, because they usually do.)

Here's how it goes. You read an ad in the help wanted pages: "Make big money, travel, and meet interesting people." (And for you anti-war types who know the slogan, no, I am not going to append that phrase with "and kill them — join the army!")

Amazingly, every applicant is granted an interview. The waiting room is crowded, with "applicants," many of whom are cult plants. The plants are to hype the room: "Oh, jeez, I hope I get this job," they say to a seat neighbor. "I just know I can make good money with this reputable outfit, and it all sounds so exciting."

The interview room is packed with warp-speed hype, when you finally get there a few hours later. The most introverted, hapless applicant is told "You have obvious and wonderful people skills, just the thing to get you \$30,000 a year — easy!" Now your ego is pumped. You want to do this. You feel like you really belong.

(Not to mention you've been out of work for so long, you can't remember what a pay cheque looks like. Not to mention you feel like a miserable failure, because in this society if you don't have a job, the assumption is it's your fault, you lazy creep!)

Hired! You start at 6:00 a.m. tomorrow. Be part of the morning rallying chant. By seven you're hyped and on the streets, accompanied by one of the outfit's really successful pros. You're knocking on the doors of every household that has a light on inside, or of businesses in the industrial district.

You've got important — no, vital — wares to sell, and of course absolutely everyone needs your special

continued on page 7.

SEE Forum

SEE welcomes your comments. Honest. Write, fax or E-mail us today.

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SEE Notes, Attn: Roy Fisher

WRONG ENTRY IN DIARIES

I'm not usually one for responding to the views expressed by the media, but when a reviewer (Chauncey Featherstone) claims that a well-made and sincere film like *The Basketball Diaries* is a "propaganda film" that "blew it entirely," (*SEE*, Issue #77) I am moved to offer another option. Having lived this life myself, this review smacks of ignorance. I'm not saying that one has to experience the hell to which being a heroin addict inevitably (law and society being as they are) leads to understand how important this film is, but maybe it helps. Of the many films made about drug

addiction, many sensationalist or voyeuristic, from *Reefer Madness* — a blatant anti-drug propaganda exercise — to the more recent spate of autobiographical films like *Christiane F* and *Drugstore Cowboy* that at least strive for realism or "truth," this ranks among the better ones in its depiction of the downhill slide from "innocent" kicks and fun to the darker realities of survival as a junkie.

C.F.'s smug and belittling description of the kid's activities (jumping in the river, etc.) comes across as petty. People will find ways to amuse themselves and to escape from their dreary lives and environments wherever they may be and mercifully we all have different ideas of what these may be. What I thought the film showed well was how fairly "ordinary" or commonplace pranks can easily take a more serious darker twist. We all like to think we're in control, but some things are beyond our weak human grasp. The "Just Say NO" message is fine, but can any of us honestly claim to always make the right decision? And always saying no can make for a pretty dreary life. Boredom leads to a slow and painful death.

His claim that the film has "all the tension of a boiled strand of spaghetti" and that "we know how the movie ends right from the beginning" aren't really relevant because this is, after all, an autobiography. In these days of fast-paced action thrillers, crammed with mind-numbing special effects, perhaps the mundane and sometimes harsh realities of life just don't seem exciting enough; exactly why many people turn to drugs... and jumping off cliffs! For those of us who are aware of Jim Carroll's existence before the making of this film, it is no surprise to know that he survived. The message the film brings across so strongly is that many people don't, and that these people are not just "scummy junkies," although that may be what they become; this could be your brother, your mother, or your best friend. Heroin is very seductive and life is never as black and white as the printed page, so one should be careful in the judgements and statements one makes.

Perhaps there is no new lesson to be learnt here. Most things on this earth aren't new, but they are rediscovered by each successive

generation. The fact remains that no one can live your experiences for you and good advice and health warnings go largely unheeded, and not just by children. Having worked with children myself, I personally think that all junior high school classes should be taken on a field trip to see this film. But GOSH, that bad language just might corrupt the little angels.

Charlotte Wilson
Edmonton

PRAISE FROM THE HIGHWAY

The People's Theatre would like to thank Chauncey Featherstone for coming out and supporting "Hwy 2/The Great Divide." By writing some very insightful and clever things about our endeavors, you have given us some encouragement to continue on with our difficult quest. Although the audiences were small for this run, the response was excellent and the diversity in the types of people that came was very exciting. Let's hope they come back! Thank you once again and I hope to see you around soon. Cigarette?

Paul Gelineau

Escorts a touchy subject

BY WENDY BOULDING

Troy's ad appeared in a recent copy of *SEE Magazine*. It read "Escort, 25, handsome and friendly. Seeking generous companion."

But on the phone Troy doesn't sound as friendly as his ad implies. His words are slurred and his thoughts delayed.

"I'd like to do an interview with you, Troy. I'd just like to know about your life."

There is a pause. "I'll have to ask my superiors first," he said. "I have to find out if it's okay with them first."

"I realize how private the business you're in is," I soothed. "And I don't want to put you in an awkward position."

Troy laughed. "Sometimes awkward positions can be fun."

It's also fair to say those "awkward positions" are not only fun but are the common threads keeping the escort service alive and well here in Edmonton.

Once it is possible to puncture through the fortress of cellular phones, answering machines, and abusive voices that do eventually answer the phones, a secretive and deceptive domain becomes exposed.

Escorts claim to be a cut above prostitutes. They claim to have a different kind of lifestyle; they relish the fact that they are acknowledged by the City of Edmonton as legitimate businesses, and that their means of advertising are different from that of your average street hooker.

In the *Edmonton Sun* and *SEE Magazine*, ads appear in the back of both publications offering the services of both female and male escorts. The ads are taken out by the agencies themselves who find taking the individual approach to marketing their services to be more effective.

"Only about 25 per cent of our business comes from the ads we place in local newspapers," confessed Miranda, a female phone operator for an escort service ad-

vertised in the *Sun*. "Most of our business comes from the Yellow Pages or word of mouth."

The 1995 Yellow Pages phone directory has eight-and-a-half pages devoted to escort service ads.

Miranda explained how the City of Edmonton bylaw enforcers make it next to impossible to receive a business license, and that once you've got one there's no guarantee that the business will see profits.

"If the City doesn't put an end to escort agencies, the economy in the province will," said Miranda. "There just isn't enough business here in Edmonton like there is in other cities like Vancouver or Toronto. And because there are so many escort agencies in this city, the competition for business is tough and that's why we advertise in the papers. If we didn't, we'd go under pretty fast."

Derogatory stories

Miranda expressed her displeasure with the local media and described the *Sun* as being "hypocritical" when it comes to the way they deal with escort services. She pointed out how derogatory stories depicting escort agencies as being the root of all prostitution evils are placed at the forefront of the newspaper, while column after column of escort ads appear at the back.

She strongly defended escort services as she compared the two types of women who cater to the needs of men.

"Prostitutes are usually fucked-up, drugged-out women who have no self-respect at all. Escorts aren't like that. These are women who have normal lives and are very well educated and who just want to earn some extra money."

Sky (21, Blonde hair, blue eyes, wild & sexy) would beg to differ.

"I've been abused by men so much that I thought I might as well get paid for it," she said sarcastically, while giving insight as to why she became an escort. Sky was hesitant about opening up and offering

a glance into her lifestyle.

"I can't be ashamed of what I do, even though the only thing I have to show for it is a pile of empty vodka bottles in the corner of my kitchen. It's not what you might think. Being an escort doesn't mean you get to dress up and just go out with a man for a night of innocent fun."

"There's more to it than that. When a man pays for you, he owns you."

Gord Schwinghamer, *The Edmonton Sun's* classified ad manager, does not feel the newspaper is promoting prostitution. He defends the paper's position. In his view, there is nothing wrong with allowing the escort agencies to promote themselves.

"We're not in a position to pass moral judgement on anyone," he said. "The headings at the top of the ads say 'Personals,' and these individuals are referred to as escorts and entertainers and I'm not inclined to suggest they are anything but that."

Schwinghamer tells how the *Sun* goes through a detailed screening process before an ad is run. A business license and ID must be shown.

"These agencies have a license from the City to do business. They are no different than a bar or restaurant. How can we refuse them the right to advertise their business when they are just the same as any other legitimate business?"

He suggested the ads have proven useful in that they enable the vice squad to keep a close eye on the escorts.

Detective Tim Read from the Edmonton City Police confirmed Schwinghamer's statement.

Undercover work

"We have done some undercover operations in the past through the use of the *Sun*," he said. "We can monitor the agencies because they have a license, but there are some agencies that do not have a license who advertise in the paper and the ads help us get a hold of them."

The Edmonton Journal refuses to run these individual escort ads. Liz Beztily, classified ad manager, explained why.

"We don't accept ads like this because we have no way of knowing if they are a true escort service or a means of advertising prostitution. They are almost too blatantly advertising prostitution. We feel that the risk of losing readership is greater than the revenue we would receive from these ads."

And sandwiched between the two dailies is *SEE Magazine*. Publisher Ron Garth said he has run some of the ads but has turned down others. Many urban weeklies across North America fill their back pages with escort ads, but the lack of

demand for ad space from the agencies hasn't put Garth in a position to take a moral stand.

"If it came down to it, maybe we shouldn't be running the ads for escorts, both for moral reasons and because I don't want to confuse the (tele-dating services) with escort ads."

Remember Troy? The day after we spoke I called back on the off chance he might talk this time. The person who answered the phone told me I had the wrong number.

For an industry that prides itself for being on the up and up, and that shells out the advertising dollars to prove their legitimacy, they certainly have a curtain of mystery that someone wants to exploit.

Rubbed the wrong way

Ward 1 Alderman Leroy Chahley wants illegal massage businesses rubbed out. The former City of Edmonton police chief is calling for tougher guidelines for escort and massage agencies.

A new report prepared by the city administration recommends a number of changes to the licensing, advertising and qualification standards of escort and massage agencies.

The City of Edmonton has currently licensed 419 massage and therapeutic practitioners, and 166 agencies.

Among the proposed bylaw amendments are:

- A maximum \$10,000 fine — up from \$2,500 — for escorts and massage agencies using their businesses as a front for a bawdy house.
- All "outcall" bookings will be regulated through a licensed massage centre.
- A variable fee based on the amount of instruction a massage practitioner has received will be introduced. An advertiser with 500 hours of verifiable instruction will now pay an annual fee of

\$150. Currently, a massage practitioner pays a \$60 licence fee regardless of his or her level of qualification.

Both the City's bylaw services licence unit and Edmonton police have kept an eye on escort and massage agencies and advertising.

The police department's vice unit investigated 17 massage businesses suspected to be operating as bawdy houses, eventually laying three charges under the city bylaw. One agency was found guilty of two charges, while two licensed practitioners have yet to appear in court.

According to a report prepared by the City's finance department, the majority of massage clinics advertising in Edmonton newspapers and magazines are licensed.

However, it is not known how many employees of each clinic are licensed. Even vice raids fail to clear up the matter, as clinic employees identify themselves as office secretarial staff in the event of unannounced visits, according to the report.

(Charles Mandel)

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Massage: from ancient art to modern science

Bodies, bodies, bodies. Fat bodies, slim bodies, old bodies, young bodies, hairy bodies, smooth bodies, hard bodies, soft bodies... Gail Wozny sees — and touches — them all. She's a massage therapist and she earns part of her living (she's also a part-time schoolteacher) working on bodies.



Actually Wozny, to her credit, sees them as people, not just bodies. That's because she brings an intuitive approach to her craft, which she describes as both an art and a science. "There's more to the human body than an anatomy chart," she says. "I don't believe physical pain is separate from mental pain. You have to be in tune with people. I can tell when people walk in the door if there's something going on with them."

Whoa! Hold on here! This is supposed to be a sports column, not a touch-feely piece about a bunch of New Age hokey. What's any of this got to do with sports? Sports are about sweat, aggression, testosterone — you know, "no pain, no gain."

But you don't need to tell Gail Wozny about sports. She's been there, done that (except for the testosterone bit) and at a more elite and intense level than most of us could image. As a matter of fact, that's what got her into massage. Wozny's a cyclist and self-confessed former endorphin junkie.

During the mid-1980s she competed internationally with the Canadian National Team, racing on the European women's circuit and throughout Canada and the United States. She's experienced the burn of lactate overload in her legs. She's seared her lungs in the thin air of high mountain passes and felt the

sting of sweat in her eyes. She knows the bite of road rash, that painful, gooey result of a high-speed encounter between skin and pavement. As they used to say on ABC's *Wide World of Sports*, she's known the "thrill of victory and the agony of defeat."

In addition to her own drive, one of the things that helped keep her going when she was racing, in addition to her own drive, was the daily massage she'd get from the team therapist. Massage has long been an integral part of European professional bike racing. Since the early days of the sport, legions of Italian, Dutch, French and Belgian cyclists have shaved their legs. They do this not only to show off their bulging quads and calves, not only to reduce the effect of road rash, but also to make it easier for the team masseur to give them the post-race rubdown they need to compete again the next day. (Of course, when you see a gaggle of young stud mountain-bikers pumping their radical machines through the river valley with "peeled pins," you can assume the motivating factor in their case is vanity.)

Wozny attests to the restorative powers of a good massage after racing several hundred kilometres in a day. "It helped me recover from the effort, loosened up my legs so I could go again the next day. I couldn't have done the long stage races without daily massage." (A stage race lasts a number of days, sometimes weeks, and usually covers at least a thousand kilometres. The Tour de France is the granddaddy of them all.) "Science has tried to measure the recovery effect of massage and hasn't come up with measurable results, but my experience tells me it works. When you train or race, you create microscopic tears in the muscle fiber. Massage helps those little tears heal," says Wozny.

She's not the only one who thinks it works. Although it's a somewhat

later arrival than other more noticeable cycling imports from Europe, like shaved legs and those tight little black shorts, massage has now entered the mainstream of North American sport.

Witness its standing with the hidebound NHL, renowned as the most conservative and change-resistant of pro sport subcultures. The Edmonton Oilers began using a massage therapist during their glory years in the 1980s and now their new "rub doctor," Roland Kelly, has problems keeping up with the demand for his services. He says his table is still most frequented by the Oilers' European players, who are well acquainted with his benefits. But he also counts Canadians such as defenceman Dean Kennedy and goaltender Bill Ranford among his regulars, and on game days he'll routinely work on about a dozen of his team's 20-odd players.

And, of course, Kelly believes in the physiological payoffs of massage. He says he can affect a player's heart rate with the kind of massage he gives, stimulate blood flow to injured body parts, help a player relax with a gentler kind of post-game rubdown, or get him pumped with a vigorous pre-game work up. Like Wozny, Kelly acknowledges that massage can influence the metaphysical as well as the physical. He cites Ranford as an example of someone for whom massage has a calming effect and who includes it as part of his mental preparation on game day. "He can get pretty touchy if he doesn't get his massage."

Sports psychologist Dr. Murray Smith cautions about being too ready to believe in the physiological efficiency of massage. He echoes Wozny's comment that there's no actual scientific proof to substantiate the claims its practitioners and recipients make. But he's unequivocal in affirming the psychological dividends it pays.

"There's no doubt about the fact that it relaxes. One study I saw a few years ago showed that among relaxation techniques, massage was the front-runner by far, as opposed to things like counselling."

"He says that if you can get athletes to relax it will help them deliver better performance under pressure. Sports psychologists all agree that relaxation is the basis for bringing body and mind under control. It's very effective when used together with techniques like mental imagery and positive thinking."

As to why massage can be such a potent tool, Smith can only speculate. He points out that in comparison to counselling, for example, massage "doesn't resolve anything, it just makes you feel better." And why is that? "Touch, of course, is the basis for bonding between people, between babies and parents, between men and women. There are powerful primal influences at work here. And we do

love attention. That kind of attention makes people feel good."

Amen to that, Dr. Smith. This is one story your columnist took it upon himself to check out "first hand," so to speak. "Feel good" is an understatement for the results of an hour spent under the ministrations and manipulations of Gail Wozny. And no massage parlor jokes here. This woman is a serious professional. Her training from the Grant MacEwan Community College massage therapy program, her own athletic experience and that intuitive sense she mentions all combine to make her a very skilled practitioner of an ancient art that has become a modern science.

For a final word on the subject we turn to Shakespeare and his morose Prince of Denmark. Hamlet confirmed Murray Smith's point about relaxation when he mused, "To sleep, perchance to dream; ay, there's the rub." He was talking about massage, wasn't he?

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OF

Barrett

from page 5.

— no, unique — products. Rulers that roll. Cigarette lighter cases. Tape dispensers. Stuff that no home or office can live without. You just know you're gonna get rich.

Shift finally ends at 8:30 p.m. Back to the warehouse — compare notes with the others. At 9:00 p.m. you all go out for supper, to spend the few bucks of "profit" that you might have made today.

You're told how promising your sales pitches were, and how, soon, you too will be rolling in the money. At 11 p.m. you are advised to get a good night's sleep now — see you at 6:00 a.m.!!

Soon you're invited to move into a house where a bunch of the pros live. It'll be much easier for you. You'll draw more on the expertise of the pros. It won't cost you much in room and board.

Dirt cheap

After a few months, maybe a year, you figure it out. The product you've been peddling for 14 hours a day has been expensive to purchase; you've had to sell it for dirt cheap to move any of it at all.

Your room and board costs have eaten up your "profits" entirely. You haven't had more than five hours sleep per night, and when you did actually dream, it was a rote rehearsal of tomorrow's six

a.m. chant.

And somewhere at the top of this pyramid, you know someone made big bucks on your back.

So which is worse? A person who would establish a marketing cult, knowing full well that he/she is going to make handsome profits by exploiting the economically deprived of our society, knowing full well that the person is desperate to make a buck and probably won't? Or a handful of religious zealots, whose numbers pale in comparison to the marketing cults?

Pam Barrett hosts the current affairs talk show, ON LINE, 11:30-noon, Monday-Thursday, on CFRN-TV. Her column appears weekly in SEE.

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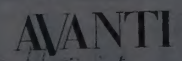
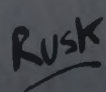
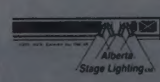
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Father and son blitz public with war history

Days of Victory
Ted and Alex Barris
pub. by Macmillan; 304 pp.
\$29.95

BY CHARLES MANDEL

It's a family affair. A father and son team have written what may be one of the most readable books on the Second World War.



Days of Victory, a popular history of the war, is the first book Ted and Alex Barris have written together. However, it's not the first time the two have collaborated.

Ted says he and his father have churned out radio, film and television scripts together. They even used to have a talk radio show in which they squared off against each other.

Ted, recently in Edmonton pushing the book, says the show was called — logically enough — Barris vs. Barris. "He'd say black. I'd say white. He'd say smoker. I'd say non-smoker. He'd say cash. I'd say credit," recalls Ted.

But Ted says the show didn't characterize the relationship between he and his father. "It was a sort of a put-on, really."

In fact, father and son seem to have an understanding many people might envy. They get along famously and have for years.

Ted says they are not just father and son, but friends as well. He concedes that they've had arguments. "Sure, we argue politics over the dinner table all the time."

"Sometimes we have very healthy discussions at the top of our voices," jokes Ted.

Occasionally, those discussions extended to the book they co-authored. Ted says he and his father debated changes to the manuscript they researched together.

"You put all that history into one room together and it's bound to have its ups and downs," admits Ted.

One bone of contention was the perspective from which they chose to describe the events of D-Day. Ted wanted to start from the point of view of the foot soldier and work his way toward the big picture.

Alex begged to differ.

Ted says the section of the book eventually blended both's ideas. Still, *Days of Victory* didn't suffer from the spirited familial discussions.

Ted, 45, and Alex, 72, have approached the war thematically rather than chronologically. The results are highly readable and encompass such topics as wartime popular culture, and how journalists covered the event.

But what makes the book are the personal recollections of the men and women who lived in those turbulent times. "Yeah, the historians do the books with the maps of armies clashing, and politics and those kinds of things," says Ted.

"But we were curious to find out what it was like for the individuals, for the no-names of that whole holocaust."

Ted and Alex interviewed more than 350 people for the book. Ted said even if an individual's story didn't make it into the book, the texture of their tale was added to the mix.

New material

They also dug out some new material critical of the way the government handled the return of soldiers from the continent to their home at the end of the war.

Ted says a point system was used to decide when soldiers would get sent home. However, politics interfered and conscriptees were

brought home sooner than volunteers.

In the end, hundreds of soldiers who never saw action returned to Canada months before many who had sweated it out on the battlefields.

Both of the Barris's are taking a break from the war with their next

books. Alex, who freelance writes like his son, is working on a book looking at Hollywood film producers.

Ted is completing a manuscript tentatively titled *Playing Overtime*. It's about folks age 35 and up who play hockey.

The Geography of Wonder: conference and concert scheduled for May 12

The English poet Alexander Pope wrote, "Consult the Genius of the Place in All."

The Geography of Wonder picks up on Pope's advice, bringing author Sharon Butala and singer/songwriter James Keelaghan into conversation on Friday, May 12, The Humanities Centre (Lecture Theatre 1) at the University of Alberta, 9:00 am-4:30 pm.

The Geography of Wonder will focus on the landscape in which we live and how it shapes the stories we tell, the songs we sing, and our sense of beauty and meaning.

At the same time, the imaginative work of artists shapes how we come to see ourselves in our homeplace. The conversation will also wrestle with the eternal Canadian question: where exactly is "here"? and how does "here" inspire us to live well in this place?

Featured "placed" artists besides Keelaghan and Butala are painter

Douglas Haynes along with American religious critic William Dean.

The Conference starts with theme presentations, followed by afternoon workshops with the featured artists on their craft.

Besides the Conference, Keelaghan and Butala are featured in An Evening of Song and Story at 8:00 pm Friday, May 12 at Myer Horowitz Theatre, University of Alberta. Their performance will blend readings and song in an evocative portrayal of Western Canadian cultural identity.

Butala will also be signing and reading from her book *The Perfection of the Morning* on Thursday, May 11, at 7:00 pm at Greenwood's Bookshoppe, 10355 Whyte Avenue.

Tickets for The Geography of Wonder and An Evening of Song and Story are available at Greenwood's Books, Blackbyrd Music, Volume II Books or by calling 492-4621.

Designs pour in for Concrete Awards

Contest entries titled Crispy Crunch, Let's Get Vertical and Gypsy Circus definitely set the precedent for outspoken creativity at the fourth annual Concrete Awards.



Scheduled for May 13 in Commerce Place, Alberta's most innovative and energetic aspiring fashion designers will go head to head against each other for a one-week internship with Concrete Clothiers head honcho, Deidre Hackman.

In addition to the opportunity to get a jump-start on a design career, the winner will also take home \$500 and a Marvel Fashion College scholarship valued at \$6,000.

This year, organizers received over 140 entries from high school students throughout Alberta. Entrants submitted three sketches in the categories of women's, men's and children's wear.

Whittled down to the 30 most outstanding efforts, the chosen competitors will sew their creations for a professional fashion show. This will be the first fashion show for most of the competitors.

Factor in eight top Western Canadian fashion experts to judge the workmanship, creativity and presentation of the designs. With all this added pressure one can guarantee plenty of backstage jitters and chaos.

Judges include make-up and fashion stylists, fashion journalists, and established designers, including the head of the House of Virani Inc. Feizal Virani. Virani, whose operations are based in Vancouver, creates wearable, classic separates



Design by Kham Kongsavanh, Concrete Awards '93 Entrant.

which sell to women around the world.

The seven other judges include Tara Blasco, Stanley Carroll, Jean Fraser, James Kershaw, Wendy Kottow, Catherine Legge, and Genevieve Bell Moneyny.

Who knows what the judges will applaud? Some may go for classic, chic styles, other may be swayed by zany, brave and forward designs which extend the boundaries of fashion.

Based on the personal styles of many of the judges, one can predict the winner will focus on original, wearable clothes, strong workmanship and a dramatic presentation to set them apart from the

leagues of others.

While outrageous may catch attention, it probably won't be favored to take top honors.

Sketches are currently being kept under lock and key. No pre-show peeks are allowed to discover what the designers are all about.

To succeed in the arena of fashion, these competitors must master the combination of excellent workmanship, business savvy and unique sense of style.

Showcasing the creative minds of Albertan designers is like peering into a crystal ball. These designers are the future of Alberta's fashion industry.

Hair of the Dog

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SEE PRINCESS

SEE Food
SEE Magazine offers these restaurants as recommendations.

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BISTRO
Normand's Cafe: 11639 Jasper Ave., 482-2600. A bistro-style restaurant with a less-than-French menu, the reliable kitchen always satisfies, while the ever-present, gracious host — Normand himself — takes good care of his customers. Seasonal specials include wild game; another highlight is their cigar, gourmet dinners held by special request. \$\$

BURGERS
The Billiards Club: 2nd fl., 10505-82 Ave., 432-0335. The slap and crack of pool games provide the background music to hearty hamburgers spilling mushrooms, onions and cheese. A side o' fries and a pint o' beer make a winning combo. \$

BRUNCH
High Level Diner: 10912-88 Ave., 433-0993. This restaurant hums with convivial conversation as hungry folk tuck into plate-sized waffles covered with fresh fruit and cream. Those who can't do without their eggs in the morning will find them available every which way including as a Benedict with salmon. Coffee? Of course! \$\$

CAJUN
Dadeo: 10548A-82 Ave., 433-0930. Soak up a blast of the blues at this casual, comfortable diner. Dadeo's got the best jukeboxes in town, bar none. Every bit as good as the musical selections is the food, savory servings of gumbo, oysters, po'boys and more. \$-\$\$

Louisiana Purchase: 10320-111 St., 420-6779. You'll forget all your blues at this big room. The staff are friendly and fast as they plunk their platter-sized portions down on the tables. The New Orleans-styled menu includes tournedos ya ya, and chicken piquant. For something unusual, sample the smoked rabbit ravioli. \$\$

CALIFORNIAN
Kokomo's California Bar & Grill: Bourbon Street, West Edmonton Mall, 487-6558. All appetites and cuisines served here — just like in the sun-kissed American state. A melange of the tried and true: pastas, steaks and stir-fries. The friendly, relaxed atmosphere makes you forget

you're in the monster mall. \$-\$\$

CHINESE
North China: 12208 Jasper Ave., 448-9998 and 9920-82 Ave., 448-9999. A paradox. Dismal decor, and they seem puzzled when you want to sit down. Don't do it. Order takeout or free delivery — North China's raison d'être, which they have down to a science. Best hot and sour soup in town, great pot stickers and generous dishes. \$\$

CANADIAN
Rosie's Bar and Grill: 10604-101 St and four other locations, 423-3499. Nothing over \$4.99 on the menu! This is stick-to-your-ribs, home-cooking fare. Meat and potatoes are the order of the day, with such solid offerings as the Ukrainian platter, lasagna, country-fried steak and beef burgers. \$

DELI
Prairie Oyster Bistro Style Deli: 12516-102 Ave., 452-5752. A nook of an eatery tucked into a tiny strip mall, the Prairie Oyster is big on food. Proprietors Kate and Charles Pick carefully select such exotica as bocconcini, shiitake mushrooms, and dried berries. Their fresh baked bread on Saturday is heaven on earth. \$

Zenari's: Manulife Place, 423-5409. Both the patrons and the food at Zenari's are well-dressed. Yummy specials change daily, but usually include gourmet pizzas, healthy sandwiches and salads, and decadent desserts. For those on the move, take it out. More sedentary types might prefer staying put at the combo colorful deli, gourmet grocery store and kitchen shop, and watching the passing parade. \$-\$\$

FRENCH
The Creperie: 10220-103 St., 420-6656. Well-established as one of the city's most romantic restaurants, The Creperie features a unique rustic charm with soft lights and a quiet atmosphere. The menu features — what else? — but crepes. These include chicken and fruit lightly curried and a Crepe Alaska seafood delight. \$\$\$

ITALIAN
Il Portico: 10012-107 St., 424-0707. This is one trendy trattoria. Anyone who's anybody in town eventually dines in this hip and noisy room. Accommodating staff, and an innovative kitchen serve fresh, imaginative Italian food with excellent results. Reservations recommended. \$\$-\$\$\$

Tasty Tomato: 14233 Stony Plain Road, 452-3594. Tasty, tantalizing, home-cooked Italian food — just like momma made. People are lining up to get into this tiny eatery, so they can tuck into great pastas and specials, pizzas, and house salad with

"secret" dressing. \$-\$\$

JAPANESE
Furasato: 10012-82 Ave., 439-1335. Calming, homey and welcoming, to enter Furasato is to be transported to a world of rough-hewn wood, close, cozy tables and delectable delights. Offers the range, from bento boxes, to sushi and udon noodles. \$-\$\$

LUNCH
Il Peperoncino: 10115-104 St., 423-1612. This hot spot in the city centre is jam-packed at lunch. No wonder: the food's great. Meals are hearty and simple. Panini — Italian sandwiches — filled with beef braised in red wine, aromatic pan-fried vegetables, or roast-pork stuffed with garlic are staples. The pasta changes daily. Pizzele, an addictive, sugar-coated bread ring, is a must for dessert. \$

MEXICAN
Julio's Barrio: 10450-82 Ave., 431-0774. Forget the falling peso with a few margaritas or a couple of cervazas in this hot 'n' hip south side spot. Amidst the iron cactus coat-hangers and comfy leather chairs, power-lunchers yap on cell-phones and nosh on burritos, quesadillas, fajitas and, of course, muchos nachos. \$-\$\$

PIZZA
Bella Crusta: 10332-81 Ave., 430-6221. Not your ordinary pizza joint: Pizza therapist Jeff Caskenette cures everyday ailments with original combinations such as B.C. salmon, capers, sweet onions and dill; or chorizo sausage, mushrooms, sweet peppers and asiago cheese. \$

PUBS
The Black Dog: 10425 Whyte Ave., 439-1082. Celtic spirit meets alternative moxy at this Old Strathcona hang-out. This pup's all about pubbing, from the fine ales to the dart boards at the back. Menu includes Irish stew, meat pies and other notables of the English bar scene. \$

THAI
The King and I: 10160-82 Ave., 433-2222. If it's good enough for the Rolling Stones, it's good enough for you. The Kings of Rock 'n' Roll checked out the King and I's array of traditional Thai cuisine when they last played here. Plates are plentiful, and like the decor, service is efficient and enjoyable. \$\$

WINE BARS
Wine Street Cafe & Bar: 10815 Jasper Avenue, in the Mayfair Hotel, 448-0037. What a grape idea! Canada's largest wine bar, with over 110 vintages by the glass. When you're not sipping, you should be eating. The extensive menu boasts everything from flank steak and peppery coho salmon to alligator. Also available are pizzas from the wood-burning oven. \$\$

Passport, please! International wine and food tour

The Pour House Cafe in conjunction with Dennis Miller takes you to eight countries via the taste of sixteen unique wines. Beginning Thursday May 4, 1995, and running through Saturday August 26, 1995, you will be taken on a whirlwind tour featuring a different country each week for two eight-week periods.

Passports for the tour may be picked up at the Pour House cafe (10407-82 Ave) or any of the three Dennis Miller Locations. Once a wine for a particular country is sampled, travellers will get their passport stamped. When a traveller has "visited" all eight countries, he/she may place his/her completed passport in the

draw box at the Pour House for an opportunity to win an invitation to a wine tasting hosted by Dennis Miller.

- Travels will take us to:
1. Germany May 4-10 & June 29-July 5
 2. Australia May 11-17 & July 6-12
 3. Canada May 18-24 & July 13-19
 4. South Africa May 25-31 & July 20-26
 5. Spain June 1-7 & July 27-Aug 2
 6. France June 1-7 & July 27-Aug 2
 7. California (U.S.A.) June 15-21 & Aug 10-16
 8. Italy June 22-28 & Aug 17-26

Potluck!
The Candora Society of Edmonton, a community development neighborhood-based non-profit Society, is marking its seventh birthday with its first annual Spring Potluck Celebration May 6 at the Abbottsfield Rec. Centre between 1-5 p.m.

Marking this special gathering is the official launch of the book *We Are Candora*, a collectively written book about the history and philosophy of the Candora Society of Edmonton. *We Are Candora* is a look at the neighborhoods of Abbottsfield and Rundle, characterized by poverty, vandalism, and violence... and the story of women who responded to those problems by working for change.

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Despite late rush, McIntosh picks some shiny apples

THEATRE BY CHAUNCEY FEATHERSTONE

Dr. Joseph Shctor stepped up on stage. He looks and sounds like the guy you'd like to have bring in your plane on a dark, stormy night. As the Citadel's Executive Producer, it was his pleasure to introduce to us the Citadel's new Resident Director.

Duncan McIntosh looks and sounds like the kid who'd bring in your paper. Having never clamped eyes on the guy before, I hadn't anticipated recalibrating my estimation of "new blood" so thoroughly.

McIntosh, however, is 36 and had only two months to bring in a season. He showed up for the press conference on time, always a good

sign. The press kit itself only managed to make it from the printers by the end of the announcements.

Hmm, I think, some last-minute decision-making, perhaps?

"I started with some of the ideas that Joe (Shctor) had been working on for some time," said McIntosh. "Together we built a wide-ranging and thrilling new season for the Citadel Theatre. But I got a little nervous this morning when I was thinking about what I should say they were about, because I was thinking about each play individually and was going through a list of themes, and I got nervous when I got to the third or fourth play because it turned out that they're all about the *same thing!*"

Adds McIntosh, "They say there's

only six plots in the world, and with nine plays they're bound to repeat anyway, but the themes were the same and I thought 'Oh, that's worrying.' And now I realize that the theme was love, and the nature of love."

The '95-'96 season, dubbed "The Tradition Continues," will include *Later Life*, a co-production with Stratford's Grand Theatre. *A Fitting Conclusion* is a North American premiere. Only *Wingfield's Progress*, part two of the Wingfield Farm trilogy, is Canadian.

Solid line-up

All in all, Shctor and McIntosh announced a fairly safe, solid line-up for '95-'96, relying on familiar plays, authors and/or subject matter. Okay; you do what you gotta do to meet the payroll.

It was Joe Shctor who closed the proceedings, with a quiet little bombshell that, amid the pleasantries of the morning, no one commented on.

"We're aiming for year-round theatre (check out *Plaid*'s starting date). Every summer, touring companies take millions out of Alberta while we stand dark. That will change."

I got a little indignant. Summer touring companies? Millions? *The Fringe*...?! What the hell's the guy talking about—oooh, *them* guys! Them *big* guys!

Ol' Doc Shoc wasn't bringing anything in for a landing. He was coming in, targets on sight, on a strafing run. Cool. ●



Duncan McIntosh

1995/96 CITADEL SCHEDULE

BREAKING LEGS by Tom Dulack, Shctor Stage (Sep. 10-Oct. 1)
DA by Hugh Leonard, MacLab Stage (Oct. 8-29)

LATER LIFE by A.R. Gurney, Shctor Stage (Oct. 29-Nov. 19)

A FITTING CONFUSION by Georges Feydeau, Shctor Stage (Dec. 3-24)

ROUGH JUSTICE by Terence Frisby, Shctor Stage (Feb. 4-25)

WINGFIELD'S PROGRESS by Dan Needles, Rice Stage (Feb. 25-Mar. 17)

THREE TALL WOMEN by Edward Albee, MacLab Stage (Mar. 17-Apr. 7)

FIDDLER ON THE ROOF based on Sholem Aleichem stories by special permission of Arnold Perl, book by Joseph Stein, music by Jerry Bock and lyrics by Sheldon Harnick, Shctor Stage (Apr. 7-May 19)

FOREVER PLAID by Stuart Ross, music arranged by James Raitt, Shctor Stage (beginning Jul. 1)

Dean truly arresting

Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean
Walterdale Theatre
until May 6

THEATRE BY MICHAEL CLARK

Avintage, glass Orange Crush fountain sits bubbling next to a cut crystal cake tray on top of a fading formica counter top. Before the counter sit four swivelling chrome stools topped with red vinyl cushion. Suddenly, from behind the counter, a woman who could be someone your grandmother took you to visit during one of your annual two week summer visits when you were a child, lunges out swinging a fly swatter, just like your grandmother used to do in the kitchen. And the play hasn't even started yet.

The detail of the set for the Walterdale Theatre's latest offering, *Come Back to the 5 and Dime Jimmy Dean, Jimmy Dean* is truly arresting. The feeling of walking into the auditorium and finding yourself blasted 25 years back in time is itself almost worth the admission price. The effect is a fabulous re-creation of a forgotten soda store in a dying rural town. Hats off to designer John Henoch.

Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean, Ed Graczyk's lyric ode to the lost innocence of youth and the realities of broaching 40, is the first show from Walterdale's new Artistic Director, Keith A. Ewasiuk.

The plot takes place in the dying prairie town of McCarthy, Texas, in the county where Dean's last film, "Grant," was filmed. It centres on the reunion of "The Disciples of James Dean," five high school friends, on September 30, 1975 — the 20th anniversary of Dean's death — flashing between 20 years ago (the actual night) and the

present. One disciple, Mona, has spent the 20 years constructing an elaborate fantasy that she is Dean's illegitimate son, but each disciple has a secret. Each secret gets dragged out and poked through during an evening that's poignant, funny and full of surprises. It's a great script.

One advantage community theatre has is that it draws from such a broad resource of people, and Ewasiuk uses this advantage fully. His casting is very successful. It's rare to find a professional actor who nails that look of your grandmother's friends as perfectly as Maxine Cherwonka's Juanita. The same can be said of Arlene Clark's Stella May — you can take the poor out of poor white trash, but not much else.

Bright spots

As might be expected, the acting ranges from amateur to competent with a few bright spots. Elizabeth Greenwood's Mona is what you'd expect in a cloying, self-centred, faded wannabe southern belle (But I have to admit, I thought Blanche Dubois had it coming). Michele Vance Hehir is adorable as the bubble-headed baby factory Edna Louise, and the perky Lisa Urbanoski, as the younger Sissy (McCarthy's resident nymphomaniac) sure brought back a few... well anyways, ahem.

But it was Lisa Newman as the irrepressible older Sissy who delivered the most fun and moving performance of the evening.

Although the transitions between the past and the present are less than seamless, and some performances leave something to be desired, what *Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean* lacks in made up for with good casting, a great script and a fabulous set. Keith Ewasiuk's first show hodes well for Walterdale's future. ●

Dream

by Frank Moher & Rhonda Trodd

April 25 - May 14

starring Rhonda Trodd

Directed by: Ben Henderson

Production Design: Robert Shannon

Musical Director/Arranger: Darrin Hagen

Tickets 453-2410



Fly, Robin, fly!

The Citadel's Robin Phillips leaves behind fond memories and an impressive legacy.

THEATRE

BY SANDRA SPEROUNES

"I think I'm having a heart attack."

Those aren't exactly the words you want to be hearing from the person you're about to interview. But that's precisely the pronouncement Robin Phillips makes as he enters the administrative offices on the top floor of the Citadel Theatre.

One thing's for certain: the Citadel's outgoing Director General sure knows how to make one helluva entrance.

Unfortunately, Phillips isn't merely acting. He may not actually be having a heart attack, but he is awfully tired and lacking food. Not only is he working on his final production for the Citadel — John Gay's *The Beggar's Opera* — but he is also busy trying to pack his things before he leaves Edmonton next Monday and starts work on a Hollywood movie and an opera in England.

If Phillips knows how to make an entrance, he also knows how to keep an audience captivated. For the past six years, theatregoers have watched his works with a sense of awe and appreciation. But if you put aside his track record as artistic director at the Stratford Shakespearean Festival and all the rumors about his dictatorial nature, you'll quickly realize that Phillips is not a despot. Instead, there is something fatherly about him as he talks glowingly about the young actors, teachers and costumers he's worked with since he first arrived. And as he pauses to reflect on his tenure at the Citadel, you can detect the sadness he feels leaving his "family" behind.

Theatre families

"You do always leave theatre families with immense pain. I'm incredibly proud of the kids who worked here over the past six seasons. Some of the kids have developed tremendously and have grown into really remarkable actors... I will miss their friendship," he says slowly. "And a lot of (people in) departments here in the building — not all, but many of them — are immensely talented. And I hope they will be able to go on growing and developing, because they have such huge skills. I shall miss many of them."

Phillips first came to the Citadel in 1989. That year, he directed three productions, including *A Midsummer Night's Dream* and *The Crucible*. On Jan. 1, 1991, he officially became the Director General of the Citadel for what originally was a three-year tenure. That was then extended, until Phillips decided to make this his final season.

During those six years, Phillips has brought us everything from a leather-and-chain version of Shakespeare's *A Midsummer Night's Dream* to what he calls his most challenging production, Andrew Lloyd Webber's *Aspects of Love*.



Robin Phillips

That's because Phillips wanted to make a number of changes to the work, all of which had to be approved by Lloyd Webber himself.

"Andrew is very reasonable, if he thinks that you're right. But there's a great deal of convincing — and you're dealing with a very sharp mind indeed. And I found that quite daunting," he almost gasps. "I mean, I'm quite daunted by Shakespeare, but I find it easier sort of phoning Shakespeare and finding out what his intention was than Mr. Lloyd Webber."

Now, as the grand finale to his six years at the Citadel, Phillips brings us *The Beggar's Opera*, starring Michael Burgess, Susan Gilmore and Mary Lou Fallis. First staged in 1727, Phillips says it's a satirical play about governments and criminals. Despite the fact that it's more than 200 years old, Phillips says the play is still relevant today.

"(At the preview) the audience just roared because it's so close to things that are happening now. And that is always such an extraordinary comfort to know 100 years ago, 200 years ago, 300 years ago with these various plays that the situations were exactly the same. That we were still having the same problems," he says. "It sort of gives you confidence in a sense that we haven't totally made a mess of everything. That we might be inching a little bit closer to something."

Phillips says he can't remember when he first was introduced to *The Beggar's Opera*, but he calls it one of the world's best plays.

"It covers everything for me. It covers musicals, it covers plays. It's a classical piece which is probably a favorite occupation for me. I mean, I like doing new plays but it's a different energy," he slowly explains. "I like the fact that it's irreverent. And I think finally, you just feel very good at the end of it. It just says we're all pretty silly

beings finally when it comes down to it. From the top to the bottom — whether it's the Prime Minister or the lowest of the working class. We're all pretty riotous and we all suffer the same things. We all have the same flaws."

In fact, Phillips likes *The Beggar's Opera* so much that this is the fourth time he's used it to end off his stay at a theatre company. But Phillips says he hasn't consciously planned it that way.

"Until this time and even only recently — which is like a year after I chose it — was I aware about how many times I had done it," he says. "And indeed twice, I wouldn't have known that (I was leaving) ahead of time. I didn't know when I planned the season at Stratford, for instance, that I was going to be leaving at the end of that year."

Flamboyant rumors

Along with the irreverence of such productions as *The Beggar's Opera*, Phillips has entertained us by being the subject of endless flamboyant rumors. He spends too much on productions. He's too dictatorial when he's in rehearsals. And he wields too much power at the Citadel.

Phillips takes those rumors in stride. The truth of the matter is, Phillips hasn't spent an exorbitant amount of money, nor does he have an exorbitant amount of power. He will admit to spending money on actors, but he says all the sets and costumes are recycled at least three or four times.

"This production of *The Beggar's Opera* looks like it cost a fortune but it's immensely economical. It's the revolve from *The Music Man* which was also for *The Cherry Orchard*. It has sat on the stage and has not moved. It's simply repainted," he says. "People cost money but the rest, which is where most over-

spend — we do that with great skill."

In fact, about the most extravagant thing he's done while at the Citadel was re-upholster two chairs in the waiting room of the third floor. And that he did with his own money.

"Those two chairs, which were very pale lime green from the 1940s, made me very ill. I finally had them recovered with yellow canvas," he smiles. "I couldn't stand it any longer, and said people aren't going to come to our reception and have this sort of caca-colored reception area."

As for deciding which productions to mount, Phillips says he never made the selections alone. He talked to many people — students, teachers, even his own advisory committee. Once that was finished, his decisions had to be ratified by the Citadel's board of directors — and he didn't always get his way. Just last year, the theatre's executive producer, Joe Shochor, vetoed Phillips's decision to stage the musical *She Loves Me* during his final season.

But if that's not enough, Phillips has also had to struggle to get grant money to stage his productions.

"Canada Council once wrote me a rather obnoxious letter suggesting that my grants should be diminished because I was presenting too many comedies," he says with a note of disbelief in his voice. "And I had to write an equally stinging letter back suggesting that there was nothing demeaning or of less stature because it was a comedy." In the end, Canada Council gave Phillips the money he was asking for.

Apart from these now-dispelled rumors, there is a side to Phillips that some people may find shocking. In truth, I don't like going to the theatre," he says frankly. "I spend jolly near 24 hours at the theatre as it is." That's right, Phillips does not like to attend plays.

But that doesn't mean he hasn't checked out what's happening in the city's other theatres. The last production he saw was The Phoenix's tribute to Sondheim.

I go when something intrigues me so much — either the casting or the writer — and I can't imagine what it's going to be," he explains. "But very often you can imagine what it's going to be like and when you go it's exactly what you imagined, because one's just been doing it for so long."

Phillips also doesn't like to see other productions because of the uproar he causes when he's spotted in other theatre houses. "It's harder for actors who hope that their night will be better... and all ways when they think it's a bad night, you can see the depression sort of setting in," he explains.

He's managed to alleviate that a bit by wearing very simple disguises.

I have a very good toque which has gotten me into an amazing number of shows. Just a very nice grey and black toque. You'd be amazed how unrecognizable I am. But it's not so easy in the spring."

Despite the disguise, Phillips admits he would rather spend what little free time he has doing something other than going to theatre productions.

Another world

"I love movies. That's an escape for me, because it's another world. I also spend a lot of time with television. Namely because when I'm working, I like to study a scene with television news chattering at me. And I go through many channels — not so much looking, but subliminally letting them mix together in my head... so that today is constantly blending somewhere in my head with the piece I'm working on."

If that doesn't sound like spare time, Phillips will soon have a few weeks of real time to himself. On Monday, he's driving to his farm (about an hour and a half) outside of Toronto to be with his much-loved dogs, Nelson and Wellington. There he'll have about three weeks of total peace and quiet. Then it's off to Los Angeles to work on a movie project and England to stage an opera in Glyncorn, England.

Phillips can't talk much about the film just yet, but what he can say is very intriguing.

"I've been offered a very interesting job in the film world. Which is very surprising and I was very touched by the offer. It came from someone who had worked in every humble position with me... who I liked very much. I was particularly unaware that I had contributed to their lives. But their career has grown into something quite big and quite important — and from out of the blue they said, 'it's had a been for you for one month of my life. I would have never found both the love and the vision that you gave me.'"

That's very gratifying. It's not very often that the young come back to the old.

FAMOUS PLAYERS

\$4.99 MATINEES

CHILDREN / GOLDEN AGE \$4.25
PARAMOUNT 426-1303
 10233 Jasper Avenue • DTS DIGITAL SOUND

ROB ROY M
 daily 6:45, 9:30 PM, mat Sat/Sun 2:00 PM
 sexual content
TAXI DRIVER R
 12:15 AM Sat Late Show,
 violence and extremely coarse language

\$4.99 MATINEES

CHILDREN / GOLDEN AGE \$4.25
WESTMONT CENTRE 455-8726
 111 Avenue & Groat Rd. • DTS DIGITAL SOUND

JOHN JUAN BERNARDO M
 daily 9:20 PM
WHILE YOU WERE SLEEPING PG
 daily 7:00, 9:30 PM, mat Sat/Sun 1:40 PM
PULP FICTION R
 daily 7:30 PM, mat Sat/Sun 1:30 PM
ROB ROY M
 daily 6:45, 9:25 PM, mat Sat/Sun 2:00 PM
 sexual content
TOP DOG M
 daily 7:10 PM
PEBBLE AND THE PENGUIN G
 mat Sat/Sun 1:50 PM

\$4.99 TWILIGHT SHOWS

WESTMALL 5 444-1242
 West Edmonton Mall • DTS DIGITAL SOUND

UNIVERSAL PHANTOM M
 daily 7:00, 9:15 PM, mat Fri/Sat/Sun 3:45 PM,
 disturbing scenes, extremely coarse
 language throughout
JOHN JUAN BERNARDO M
 daily 9:20 PM
PEBBLE AND THE PENGUIN G
 mat Fri/Sat/Sun 1:40 PM
ROB ROY M
 daily 6:45, 9:25 PM, mat Fri/Sat/Sun 2:00 PM
 violence, sexual content
WHILE YOU WERE SLEEPING PG
 daily 7:10, 9:30 PM, mat Fri/Sat/Sun 1:35,
 3:40 PM, no Wed 7:10 PM show
TOP DOG M
 daily 7:05, 9:10 PM, mat Fri/Sat/Sun 1:45
 3:30 PM
A GOOFY MOVIE G
 daily 6:55 PM, mat Fri/Sat/Sun 1:45, 3:30 PM

\$4.99 MATINEES

CHILDREN / GOLDEN AGE \$4.25
LONDONBERRY 444-1242
 37 Ave & 66 St • DTS DIGITAL SOUND

ROB ROY M
 daily 6:30 PM, sexual content
A GOOFY MOVIE G
 daily 6:55 PM, mat Fri/Sat/Sun 1:15 PM
WHILE YOU WERE SLEEPING PG
 daily 7:00, 9:00 PM, mat Sat/Sun 2:00 PM

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 every night at 10:00 PM

CAPITOL SQUARE 426-1303
 10065 Jasper Avenue

TOP DOG M
 daily 7:10, 9:15 PM, mat Sat/Sun 2:30 PM
WHILE YOU WERE SLEEPING PG
 daily 7:15, 9:30 PM, mat Sat/Sun 2:20 PM
JOHN JUAN BERNARDO M
 daily 7:05, 9:25 PM, mat Sat/Sun 2:10 PM
PULP FICTION R
 daily 7:30 PM, mat Sat/Sun 2:00 PM

\$3.00 DAILY MATINEE

GATEWAY 436-6977
 24th Ave & Calgary • DTS DIGITAL SOUND

PULP FICTION R
 daily 6:45 PM
JOHN JUAN BERNARDO M
 daily 7:05, 9:25 PM
A GOOFY MOVIE G
 daily 6:30, 7:05 PM
TOP DOG M
 daily 7:15, 9:15 PM
DESTINY TURNS ON THE RADIO M
 daily 7:05, 9:15, 9:45 PM
ROB ROY M
 daily 6:45, 9:25 PM
PEBBLE AND THE PENGUIN G
 daily 7:00, 9:00 PM
WHILE YOU WERE SLEEPING PG
 daily 7:00, 9:00, 9:30, 10:00 PM

AT THE FLIX

Destiny turns off reviewer Adrian Lackey

DESTINY TURNS ON THE RADIO
Odeon Theatres
Daily

I can just see the executives at Savoy Picture during the pitch for *Destiny Turns On the Radio*. There they sit, pinching themselves in the crotch to keep themselves awake while the producers hawk the story. "Oh, did I forget to mention," they ask coyly, "that Quentin Tarantino is going to star?"

The aforementioned Tarantino plays the title character, Johnny Destiny. He is an omnipotent force who can change people's luck by sheer will (Did I forget to mention that the story takes place in Las Vegas?). Perhaps Destiny was asleep at the wheel, because just about everyone involved in this steaming heap of celluloid had a big patch of bad luck.

The biggest problem is that nothing in this film seems to be motivated. A guy wakes up on a rock in the desert. He is picked up by a 1969 Roadrunner. We find out that he has escaped from jail for robbing a bank. He goes to the Marilyn Monroe Motel, finds his accomplice, drinks his beer and thumps him out, when he finds that the money has been stolen by a poltergeist that emerged out of the pool. Sounds like really flighty stuff, huh? The actors don't help much by playing the parts with the same emotional intensity of Up With People headlining Lollapalooza. Tarantino and Bobcat Goldthwaite (as a bumbling undercover cop) come off looking the best. You can tell the bad guys in this film, because they all dress in ways that can only be described as Crimes of Fashion.

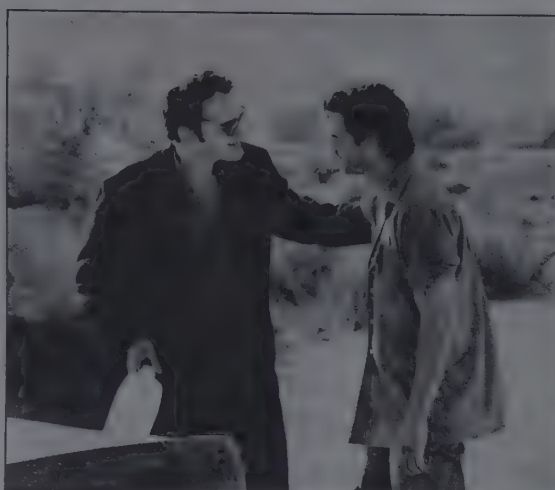
Which leads me to the film's only real strength: the look. As art director, Jean-Philippe Carp fills Las Vegas with enough gauche primary color combinations, that you'll be puking Crayolas for a fortnight.

As I said: This is one of *Destiny's* better points. His crowning creating is the motel named after the woman formerly known as Norma Jean Baker. Carp creates a Vegas full of toothpick-chewing, toupee and ruffie shirt-wearing cretins. It is the only part of the film that has any footing in reality.

The film also throws out enough gags to keep the audience chuckling, but even this isn't enough to recommend a viewing of this flick before network broadcast.

For his part in the film, James Belushi has already been griping in the press that Savoy spent more money marketing *Destiny* than the actual production. It appears that Belushi took a cue from the producers. Throughout the film, he relentlessly pinches his crotch to keep himself awake.

Oh, did I forget to mention that in



"Is there a sign on my car that says dead movie storage?"

the social conscience column, this film has a message! *Crime does pay!!*

Destiny Turns On the Radio: More talk; less rock.

Adrian Lackey

VILLAGE OF THE DAMNED
Odeon Theatres
Daily

What's the surest sign that the horror movie you're at has somehow gone horribly wrong? Well, the fits of hysterical laughter coming from yourself and the rest of the audience is a big clue.

Unfortunately that's what you'll find with the new horror movie by John Carpenter, *Village of the Damned*, which is a remake of the 1960's Hollywood classic, has all the right elements to make a terrific horror movie: a mysterious black-out, unexplained pregnancies, and spooky little kids with white hair, glowing eyes and enough telekinetic power to make you blow your own head off. But in this movie, it's all way too stupid to ever be frightening.

As the movie opens, townspeople are collapsing because of some dark, unseen force. When they wake up after spending six hours out cold, they continue about their lives as if nothing had happened. Even when eight women, many of whom haven't had sex recently or at all wind up pregnant, no one bats an eye. And when they realize they all conceived on the day of the blackout, the most we get is a raised eyebrow. Hello! At the very least, someone should stop and say, "My isn't that peculiar."

But no, the kids are born. They are "different," really white, bright (Personally, if a two-month-old infant ever spells out his name in front to me, I'm calling in an exorcist.) — oh, and they can make you jump off cliffs. As they grow up, the hair gets whiter, they turn into small Spock clones and the whole thing gets stupider. I doubt anyone is surprised or even cares about the outcome.

The movie stars Kirstie Alley as a government researcher, and Christopher Reeve as the town doctor and father to

one of the kids. They'd have been better off with an infomercial deal. There's also a largely forgettable appearance by ex-*Star Wars* hero Mark Hamill, whose appearance prompted the best line of the whole movie when, as he was facing off against the kids, someone in the audience shouted out, "Use the force, Luke!"

After the prerequisite carnage, and the mandatory secret government cover-up, we get to watch the kids face off against the monumentally stupid townspeople. In the end, you'll not only wonder why the townspeople stuck it out, but why you stuck around 'till the end.

Sheena Stewart

MEDECINS DE COEUR (DOCTORS WITH HEART)
Metro Cinema
May 5-6

What's the big deal about AIDS? Just keep your genitalia in your jammies until you know whoever it is you want to do and until he or she knows you — then everything will be fine. Simple, huh?

Well, it's simple in the ethics of the rational, according to David Roy, director of the Centre for Bioethics at the Clinical Research Institute of Montreal. Unfortunately, he points out, sex is not rational and therefore we are dealing with ethics of the irrational.

Director Tahani Rached probes the universe of those trapped between the rational and irrational: the doctors. Dr. Réjean Thomas is a medical adviser to the Hôpital Saint-Luc's department of preventive medicine and the current president of Montreal's Clinique L'Actuel, an organization dedicated to the study of HIV and the relief of those afflicted. Rached's camera follows him as he moves about, giving lectures, dispensing care attending support groups and think-tanks, and organizing drug-testing trials.

Thomas's association with HIV is as personal as it is professional. His friend and co-founder of Le Clinique, Dr. Michel Marchand, suffers in the latter stages of full-blown AIDS. Thomas relates a scenario where a sufferer asked him to aid him in the ending of his life upon request. The moment is chilling, as Rached chooses to begin her documentary with Marchand's funeral.

At another time, we join Thomas as he selects subjects for the testing of a new drug, drawing eligible names from a box. He notes, with barely contained disappointment, that many of his patients wind up in the control group.

Perhaps the most intriguing segments of *Medecins de Coeur* are those submerged in the ethical think-tank. By far they are the most accessible portions to those who consider themselves to be in the low-to-no risk population, and who wonder what all the fuss is about. There we meet and are overtaken by Dr. Jonathan Mann, professor of epidemiology and international health at the Harvard School of Public Health and a director of the Harvard AIDS Institute, and the aforementioned David Roy. Mann plays devil's advocate to Roy's ethical determinations, challenging them on all levels. It is in one of these segments that we learn that "bullshit" is legitimate ethics jargon.

Tahani Rached intelligently weaves emotionally-laden information with the starkly scientific, switching from storytelling to straight documentary and retaining the unbroken thread between. She examines the wide-ranging perspectives regarding a disease so tightly linked to the act of loving another, a disease whose propagation seems so easy to curtail, yet so difficult to contain. Doctors present these views, but the matter is left to the audience to decide.

Sex is primal. But for humans, it is neither entirely rational nor irrational. Somewhere between the two is a solution we have yet to discover.

Chauncey Featherstone

Alternative Video Spot

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AILEEN WUORNO'S: THE SELLING OF A SERIAL KILLER

GARNEAU THEATRE
 Movie Info 433-0728
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 Wide Screen - Full Surround Stereo

Legends of the Fall
 Fri. May 5 - 5:00 pm, violent scenes
 Showback: Redemption
 Fri. May 5 - 8:00 pm, violent and disturbing scenes, not suitable for pre-teens
K-97 NITE OWL May 5 - 11:00 pm
 Murder in the First
 disturbing scenes
 No 9:00 pm or 11:00 Sat. May 6 - Fundraising event for the late Dave Gurnea from CJR
 All Nite Owl Shows \$5
 Before 6 p.m. All Shows \$1.25
 After 6 p.m. \$2.30 Tuesday All Shows \$2.25

FILM CLIPS

REPERTORY THEATRE SHOW TIMES

All listings were accurate at press time.
 Check with theatre for confirmation

EDMONTON FILM SOCIETY
 Provincial Museum Auditorium
 102 Avenue & 128 Street, 453-9100

MIRACLE IN THE RAIN 1956 A lonely office worker accidentally meets a soldier during a rainstorm. Stars Jan Wyman and Van Johnson. Dir. Rudolph Mate. (May 8)

METRO CINEMA
 Colin Low Theatre, Canada Place
 9700 Jasper Avenue, 425-9212

MEDECINS DE COEUR (DOCTORS WITH HEART) The personal and ethical questions that doctors face in dealing with AIDS and HIV-positive patients. Apr. 27-28, 8:00 pm

a MINUTE at the MOVIES

by Todd James

BOX OFFICE TOP FIVE

1 WHILE YOU WERE SLEEPING
Sandra Bullock (Speed) and Bill Pullman star in this gentle, light romantic comedy that's a good showcase for the likeable Bullock's talents. She plays Lucy, a lonely woman with a depressing job as a ticket taker in a train booth in Chicago. She fantasizes about Peter, a regular passenger (Peter Gallagher) whom she doesn't dare talk to. When Lucy saves his life after he's mugged and put into a coma, she's mistakenly identified as his fiancée and immediately taken in by Peter's family — with the exception of his brother Jack (Pullman) who doesn't believe Lucy is his brother's type. She is, in fact, Jack's type and the two begin to fall in love. Of course, Lucy's deceit begins to cause all kinds of problems with sometimes funny results. Though predictable and sappy, The cast pulls it out of the fire, especially Bullock, who has real charm.
3 out of 5.

2 BAD BOYS
TV's Martin Lawrence and Will Smith grace us with their presence on the big screen in this loud, obnoxious, violent and above all dumb action ad-

venture. Director Michael Bay tries hard to make this team work, but he fails. Look for the tired old car chases, scantily-clad young girls and a string of expletives that grates quickly. If the producers were looking for another Lethal Weapon-type team they missed the target
0 out of 5

3 KISS OF DEATH
Throw in a little Quentin Tarantino and some David Lynch and you've got this Pulp Fiction/Blue Velvet wannabe. David Caruso (NYPD Blue) plays Jimmy Kilmartin, a car thief trying to go straight when he's sucked back into the under world by Little Junior Brown (Nicholas Cage). Jimmy's involvement with Junior sends him back to jail, he loses his wife and daughter, and finds he's under the thumb of an ambitious prosecutor and a detective looking for revenge (Samuel L. Jackson, Pulp Fiction). Caruso, Cage and Jackson carry Kiss of Death, but it's not enough.
2 1/2 out of 5

4 ROB ROY
Liam Neeson and Oscar winner Jessica Lange star in this big movie, with big beautiful scenery, large characters and universal themes. Villains are villains and the good guys are brimming with truth and honor. Despite its blurring, this is a terrific movie. Liam Neeson recovers nicely from his sappy role in the sickening Nell and plays Rob Roy MacGregor, head of a Scottish clan

of cattle drivers in the mid-1700s. Ignoring warnings from his wife (Lange) Roy borrows a thousand pounds from the Marquis and his scheming sidekick Archibald Cunningham, played by Tim Roth who very nearly steals the movie and Rob Roy's thousand pound. All the elements are nicely pulled together by director Michael Caton Jones, and here's a cast that's believable and tough to beat
4 out of 5

5 TOMMY BOY
Chris Farley and David Spade star in this comedy that's part Wayne's World and part Dumb and Dumber. Farley is Tommy Callahan and after finally graduating from his seven-year tour of duty in college, he's off to work in his father's auto parts factory. Just as his dad (Brian Dennehy) marries his new wife (Bo Derek), he dies of a heart attack and leaves the dimwit Tommy to handle the company and keep it out of the hands of his conniving stepmom and her lover (Rob Lowe). Tommy hits the road with his dad's former right-hand man (Spade) to sell a new line of brake pads. I've always said there's nothing wrong with an occasionally mindless movie like this one and there are plenty of genuinely funny moments from Farley and Spade
1 out of 5

Todd James host: A Minute at the Movies heard daily at 6:25 a.m. 9:25 a.m., and 5:50 p.m. on K-97

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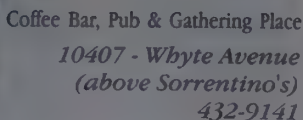
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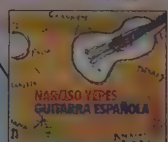
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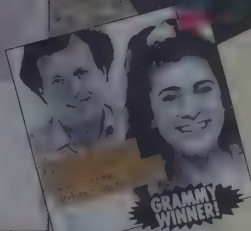
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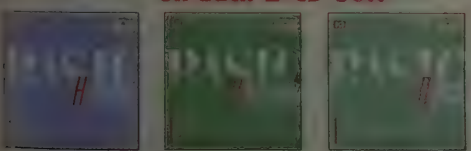
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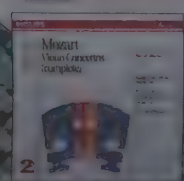
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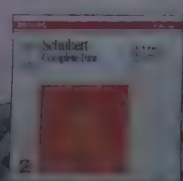
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Perreault works offer intimate view of residential life

Will Perreault
Douglas Udell Gallery
May 6-20

VISUAL ARTS BY RUSSELL BINGHAM

There is something very comforting about Regina painter Will Perreault's views of back alleys and this may be part of the artist's popular success. Typically, his paintings depict quiet, often slightly rundown neighborhoods which easily conjure up feeling of nostalgia and permanence.

The primary focus of his paintings, the back alley itself, is a unique kind of communal thoroughfare that permits a view onto the intimate face of residential life.

We walk down back alleys in the evenings, or on Saturday afternoons when we have time to stroll at leisure, and when we look into our neighbors' yards, we feel a sense of connection and kinship.

These associations are partly what make Perreault's paintings so immediately accessible, but it would be wrong to dismiss his work as superficial and sentimental.

Slow punch

Perreault approaches his subject matter in a fairly straightforward way, avoiding the temptation to sentimentalize or editorialize. At his best, he maintains the detachment of a landscape painter, assembling forms and details to create compositions that have a slow punch.

The back alley motif is always presented from the view of someone looking down the alley with the lane in the middle and houses, fences and trees on either side. It allows Perreault to exploit a compositional structure of horizontals and verticals that he can vary and adapt from picture to picture.

By limiting his choice of subject matter, though, he runs the risk of looking repetitive, and his success depends on how well he can keep the visual feeling alive as he approaches each painting. When he manages to pull them off, his paintings look individual and fresh. When he doesn't, they fall flat.

There are examples of both types in Perreault's exhibition of new works currently on view at the Douglas Udell Gallery. For the most part, the best paintings tend to be the winter pictures. Perhaps this is because without the verdant hues of summer to deal with, Perreault can do what he does best, which is to focus on subtle nuance of color and tone.

"Emerging Lights," for example, is a medium-sized squarish painting that depicts a winter lane seen through a gauzy screen of falling snow. The twin headlights of a car can be barely seen at the end of the alley, and the overall palish color, grey-white with a slight blue-green cast, is beautifully insinuated.

Color accent

In another painting of the same size and proportions called "Snow Flakes," a line of green trim on a garage becomes a critical color accent that resonates through the mute overall grey of the painting.

Perreault seems less successful with his summer paintings. In many of these, the color tends to verge on being garish and the painting has a flat, illustrative quality. An exception is the painting "Shades of Summer," a virtually all-green painting that creates a charming evocation of both shade and sunlight.

"Shades of Summer" illustrates the artist's distinctive method of paint handling. Perreault doesn't paint his pictures in the conventional manner of applying broad fields of color.

He tends to "draw" his compositions, using short marks of paint to create the color areas, similar in a way to impressionist painting, but without the textured surfaces of impressionist art.

In the best paintings, his method imparts a handmade quality, a sense of "touch" that adds to their immediacy. This inclination to drawing is very evident in Perreault's prints, a selection of which will accompany this exhibition of paintings.

Will Perreault: New Work runs from May 6 to 20 at the Douglas Udell Gallery.



Will Perreault's works can be seen at the Douglas Udell Gallery.

GALLERY BEAT by Wendy Boulding

The camera doesn't lie

It takes Vladimer Sevcik one month, sometimes two, to complete a painting. The results are astounding.

His painstakingly detailed art steps away from conventional means to bring forth the eloquence of reality. Sevcik fully explores the techniques of photo-realism in his work. Photo-realism is a curious medium unto itself which Sevcik has mastered. Leaving behind the hard edges of the paintbrush, he uses acrylic airbrush to create natural lines that pull the viewer toward his large canvases and leave them mesmerized at how closely they resemble the original photo from which they derive.

"I paint because I have something to do that has not been done yet," said Sevcik, who as a little boy would listen to stories being told on the radio and bring them to life.

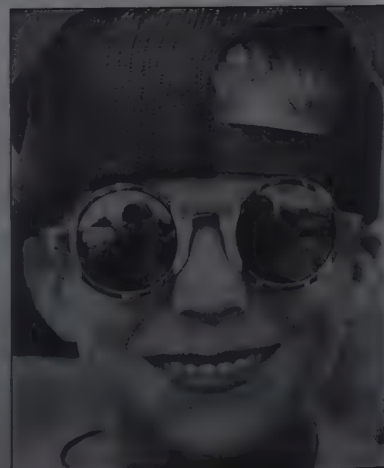
While attending university in his home country of Czechoslovakia in 1968 he was creating "pop art" known to contain Western influences, which the iron-handed Czech government would not allow. Sevcik took his work underground until 1985 when he came to Canada.

Vladimer Sevcik's paintings will be on display at the McMullen Gallery in the Walter Mackenzie Health Sciences Centre from May 6 to July 1. His firm belief in true expression and his gifted talents as a painter are worth seeing.

"I want to paint things that are alive and not conventional. And when you look at my painting, I want you to see the subject first and the painting second."

And also...

The long-lasting Edmonton Art Club will be having their most recent work showcased at the Edmonton Art Gallery until June 11. It's one of seven art events taking place until the end of June.



Vladimer Sevcik 3 x, 1994

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Nude modelling: human forms as art

VISUAL ARTS

BY WENDY BOULDING

The raw sensuality of the human body has been explored in art for as long as we have been aware of erotica. Artists have fed from our desire to be voyeurs and the pleasure we gain from embracing primal hungers, and the guilt we feel afterward.

Nudes in art are a telling legacy of the way we have evolved over the centuries. And those who dare to paint or sketch and those who dare to reveal themselves to the artist have always been met with controversy and disapproval.

In the Middle Ages, nude modelling was not accepted and was thought to be so immoral that any woman who posed for an artist was spoken of in the same inhibited breath as prostitutes.

Sexual impurities

Back then, nudes were symbolic of evil and death. The paintings were themed on sexual impurities as the artists cunningly exploited the anxieties of the people of the time.

As a society, we may think we have left our fears behind and have become more accepting, but we really haven't. Here in Alberta, artists paint landscapes for profit and nudes for artistic pleasure.

"I know I'm supporting the arts and I think the arts are very important," said Snake, a woman with a heightened self-awareness who models for various artists in Edmonton.

"Nudity is a tool for expression and it gives voice to ideas and thoughts and creativity."

By day, Snake works at the Alberta Status of Women office and by night she is said to be one of the most in-demand models in the city. It's been said that when word gets out that Snake will be posing for a class, artists flock to the venue.

Her sense of self-confidence seems to draw artists to want to cap-



Sandro Botticelli's Birth of Venus: beauty and intensified sexual awareness

ture her. And the experience of being captured has given her a better understanding of herself.

"Doing the modelling improves my body image," she said. "It helps me to see my body as a work of art. I am very much in my body when I pose."

After the Middle Ages, Italian painter Botticelli changed the perception of nudes in art. His famous painting, *Birth of Venus*, celebrates beauty with the same intensified sexual awareness Snake feels when she poses.

"When I feel good about my body, I feel less inhibited sexually. Modelling contributes to that part

of my life. But when I am posing, I'm not trying to see myself as a sex object. I'm trying to see myself as an art object."

External poses

Snake claims her most endearing quality as a model is the ability to mentally leave her body, allowing her to hold extended poses.

She began modelling after she came back from a women's music festival with the realization that she was more beautiful than she had ever realized before.

Rubens was the next artist to emerge who brought relaxed poses

and undistracted settings to nudes in art. He was followed by the color and sensuality of Renoir, the sensitivity of Gauguin, and the complexity of Picasso, each artist bringing to life the fear and elegance of the human body.

Local painter Garry Todd follows in the tradition.

I can see something I like in every human body. Almost every body has a sense of grace. Once people take off their clothes, they revert to being an animal. I think that once people are nude, they strip away their position in society and become real," said Todd.

"The absolute essence of art is

the human form," offered Daniel Rogers, a university graduate who also poses for several local artists.

Masculinity has been celebrated differently in art. The nude male was once representative in Biblical pieces and evolved to having strong homosexual overtones.

But it would seem the difference ends there, for as far as Daniel Rogers is concerned, to be a good nude model, whether male or female, there is only one important quality they must have

React naturally

"You have to be comfortable with yourself. You have to act and react naturally. The best models are not performers. The more natural, the better."

Rogers tells of how a modelling experience can vary from a series of one-minute poses to a three-hour pose. He stresses how the experience is only "just a job," and how the social aspect of nude modelling is most appealing to him. Meeting artists and being part of the creative process drew him into modelling.

Neither Snake nor Daniel have received a negative reaction toward their modelling endeavors. Both admit they have never been sexually aroused while posing.

Engraved in time

And both aren't driven by the idea of their bodies being engraved in time. They seem to be motivated more by the moral complexities of art, and choose expression over ignorance as many models have done in the past.

Rogers sums up the mentality "It's still very much a double standard. Everyone is naked underneath their clothes but nudes are still considered very offensive. There is a grudging titillation in seeing nudes and people react to that."

Bizet's racy classic retains sex appeal

Carmen
Jubilee Auditorium
May 6, 9, 11

OPERA

BY LYLE G. GRANT

Rejected by the bourgeois Paris audiences as too "racy" when it premiered in 1875, Bizet's opera *Carmen* is now one of the most loved and frequently performed operas of our time.

The storyline makes one ask if the term "soap opera" is rooted in this composition. *Carmen* has elements of love, sex, betrayal and violence. And if you are into horror, it even has opera singers who smoke!

The title character, Carmen, is a seductress, a gypsy girl with a wide emotional range and an appetite for psychological foreplay. The obvious central character of this opera, she lures a young soldier into a web of lies and deceit. When she rejects him in the end for a dashing bullfighter, the soldier crosses the fine line between love and hate.

The story is primarily a love sto-

ry, but one that was once reviewed as "too immoral" to be staged. To some extent, it is a psychological study.

Ranked by many as one of the "perfect" operas and sharing such honor only with *Aida* and *Don Giovanni*, the plotline of *Carmen* is well-paced and much of the music is familiar to most. It contains dance, chorus and spectacle. Those who refuse to grant such kudos warn of its propensity to concentrate on the spectacle rather than the elements of good musicianship and drama.

Cast of 90

Director Paula Williams, in her attempt to effectively manage a cast of over 90, suggests to all that their character role is as important as any other. This is not the view of those who counter the claim that this is not one of the three perfect operas.

To these critics, the selection of great character roles in *Carmen* is small, with five principal characters, only two, maybe three, rate as be-

ing fully developed. Micaela is likened to cardboard and Escamillo as purely a prop to sustain Carmen's loss of interest in Don José.

Modern audiences, however, seem happy to ignore the critics and academics and embrace the multiple sources of enjoyment in this opera.

The EO's production casts Victoria Livengood as Carmen. Livengood is no stranger to the role and reviews of her past performances herald her passionate portrayal — a colorful character played by a zesty performer. Well-liked by the folks at the EO already, rumor has it that she also enjoys kicking up her heels to the pace of line dancing at a local western bar.

Western bar

Whether the rumor is founded or not, a western bar seems like a good place to research her character development for Carmen, who is self-absorbed, independent-minded and volatile. Western bars also seem like excellent venues to study some of the psychological

quirks of love relationships.

One review characterizes Carmen as an unrepenting sinner who prizes control of her own life over all else. I hold short of comparative analysis with a typical western bar on this point.

Principal characters

The EO has cast the principal characters as follows: Mezzo-soprano Victoria Livengood as Carmen, tenor Craig Sirianni as Don José, bass Greer Grimley as Escamillo, Canadian soprano Jane Leslie MacKenzie as Micaela, and Canadian bass James Patterson debuts with the EO as Zuniga.

Edmonton audiences will also be pleased to see the return of Steven Horst, Keith Boldt, Sally Dibblee and Marianne Bindig. Joining the cast are a chorus and a children's chorus selected from over 120 auditioning children from Edmonton, St. Albert and Fort Saskatchewan.

This EO season finale is sung in French, and serves as a reminder that the plot of *Fatal Attraction* is not a new idea.

Vic gets set for Gala

Gala
Victoria Composite
High School
May 11

COMMUNITY

BY CHAUNCEY FEATHERSTONE

In 1984, Bob Maskell took the principal's position at Victoria Composite High School and launched his dream of creating Western Canada's premiere performing arts school. Now, 20 semesters later, the burgeoning artists of Vic celebrate that transition with *Gala*.

Vic High, on an average day, swirls with inexplicable sights and tantalizing sounds. I ask Shannon Sookochoff, "Would it be like this if I wasn't here?"

She flashes mischievous at my overwhelmed state. "Yup," she replies and she and co-artistic director Lynda Adams gleefully overwhelm me some more



These Vic grads predated the school's arts program, but what the heck: top left is that Naked Gunner himself, Leslie Nielson; top right is Arthur Hiller, now prez of the Oscar-doling American Academy of Motion Pictures.

Study in huge

If the name Lynda Adams sounds familiar, perhaps it's because she recently choreographed the highly successful 2-2 *Tango*. Her day job is "Artist in Residence" at Vic. Hers is a fitting position, having attended Vic herself in Grades 10 and 11. *Tango* was a study in small: *Gala* is a study in huge.

A cast of over 200 will cross the stage in 70 minutes, incorporating mask, multi-media imagery, multiple levels, dance — hell, plain old spectacle, showcasing talent from every strata of the student body, including Vic's newly-acquired junior high wing.

Adams and Sookochoff began their conceptualizing last spring.

"What kind of experience can we give these students and this audience that they've never seen before?" says Adams of their starting point.

So, now, we find up at the Ed O. Howard Theatre where the Dave Brown Theatre designed set was taking shape. An incomprehensible asymmetrical latticework of piping, woven through with translucent plastic, defies gravity over, around

and spilling off the stage.

"It's ready, Mr. Van der Kley!" I swung around to stage left and looked up. One of the students, having finished hanging a light, nonchalantly dangles in the latticework, awaiting further instructions. He occupies what will soon be performance space.

We were supposed to see the Vic Cheerleading Squad in rehearsal. Did you know they were *World Champions* in Tokyo last year? Me neither. Set construction usurped them so they weren't there. They won't be doing the "rah rah" routine for *Gala*. Instead, they will present a choreographed dance entitled "Rebound" that embodies their high flying talents. Set pieces were designed to hang no lower than 16 feet.

It soon becomes apparent that given the wide sweep of available disciplines, no single story or theme would tie the abundant components of the event together, so the pair devised guides.

"There are 30 masked characters that take us through the journey," says Adams. Adds Sookochoff,

"There's a whole family of mask characters live in the theatre. We've set it up so that they're a metaphor for the students' experiences here. All these characters who don't know each other explore that world of wonder and splendor and thrive and eventually find a way to become part of it."

Images of cocoons and flight thread through *Gala*'s representation of Vic's community.

A prop room nearby reveals another student sorting and labelling shelf space for more Boechler designs: the masks. They are ornate and downright silly, but not fragile.

Actors wearing them will be dangling from the same heights as the young tech. One of their self-imposed restrictions is that no actor may speak in an intelligible tongue, thereby demanding precise characterizations.

A variation on this restriction carries through the remainder of the show — no English! A heck of a thing to impose on a bunch of teenagers. Then again...

Then again we find ourselves in the rehearsal hall where Scott Leithead and David S. Smith are running their students through segments of the opera, *Carmina Burana*. No, it wasn't English, but it isn't anything you'd expect to hear in a high school either.

Renee is a Grade 12 student who is one bite into her pastrami and sprout sandwich when she wanders by Sookochoff's office and promptly has her lunch break commandeered. She plays one of the mask characters, but I ask what Victoria School means to her.

"Vic is a lot of stuff," she answers. "I think a lot of people think it's just an arts school, but it's really good for academics too. I've decided I want to teach this stuff. I want to have an office like this and teach a bunch of brats, y'know." Adams and Sookochoff responds to both the dig and the compliment with razzing.

She had originally been attracted by the radio and television arts program after a summer job working on *Rough Cutz*, but since then the acting and voice programs have lured her into what she believes will

be her university major.

"I was in a musical last year, *Three Penny Opera*. I still look back on that and I think every second day it comes up in a conversation. My whole family was affected by that — my health, my lifestyle was changed because of it. I was so busy. I want to take that to other people, to see that experience." Renee's voice gets unexpectedly shaky with emotion.

Semi-pro

It is off to the costume room. "We have parent volunteers, but we also have a fashion design program and a costume design program so we have students do a lot of the work," Adams remarks. I note how *Gala* was being run like something between an apprenticeship and a community theatre. "And semi-pro," adds Sookochoff.

Then it's the television studio where Lee, another student, is about to matte flight images onto an electronic multi-colored background.

"Hey!" he says, pointing to the melange of color flowing across the screen. "That's some of the best slime we've ever had." Happy with his new creation he diligently bent to the controls. We had to leave. Staring at the color, I am about to begin a monotone chant: "EataJoese eatatJoese eatatJoese..."

We stop in at Dave deBourcier's design studio to look at a project simply known as "The Mural." Artist Maja Reinking was the Vic student who designed the original in vivid crayon. DeBourcier and crew carefully transposed Reinking's original onto a 784 square foot surface, with a sharp eye towards maintaining texture and hue. From the studio, "The Mural" will be mounted on the Eva O. Howard Theatre fly tower, to be unveiled at the *Gala* reception and fireworks in Vic's new courtyard. Appropriately Reinking's art incorporates a myriad of images of flight.

Victoria School students have been preceded by some illustrious alumni and they are not overshadowed by them. They have their own sky to fly in. And fly they will, at *Gala*.

Some Vic attendees and alumni



Brown: Curse you, Red Baron!

Eva O. Howard: Driving force behind early Edmonton theatre, holder of the Canadian Drama Award, namesake of Victoria School Auditorium.

Wilfred "Wop" May: Baron von Richtofen's final target, pioneer bush pilot, Ft. Vermilion diphtheria epidemic hero, Albert "Mad Trapper" Johnson nemesis, founder of Commercial Airways (now Canadian Airlines).

Roy Brown: Brought down Baron von Richtofen, allowing Wop May's safe landing.

George Blondheim: Motion picture music composer.

Bob Dean: Kicked winning field goal to give the Edmonton Eskimos their first Grey Cup victory in 1954. Eventually became a principal at Vic.

Tommy Chong: Half of '70s icons Cheech and Chong, still stoned.

Howard and Eugene Pechet: Stage West moguls.

Dr. Dorothy Barnhouse: Among Alberta's first generation of female doctors.

Arthur Hiller: Motion picture director, most recently *The Babe*, president American Academy of Motion Pictures.

Mel Hurtig: Former book publisher and National Party founder.

Grant McConachie: Former president, CP Air (now Canadian).

William Hawrelak: Three-time Mayor of Edmonton, died in office 1975, namesake of Hawrelak Park.

Dave Fennell: Edmonton Eskimo, triple Schenley Awards, triple Grey Cup MVPs, lawyer.

Dr. Joe Shocor: former President and Chair of the Citadel Theatre, namesake of Shocor Theatre.

Jackie Allen and Coralle Nolan: Tommy Hunter's "The Allen Sisters."

"Jungle" Jay Hamilton: Longtime Edmonton DJ, 630 CHED and Power 92.

Ken Chinn: AKA Mr. Chi Pig of SNFU fame.

Eric Johnson: Actor, bear-fighter, played the young Brad Pitt character ("Tristan Ludlow") in *Legends of the Fall*.

Max Ward: Wardair.

Brad Fraser: Internationally acclaimed playwright, *Unidentified Human Remains and the True Nature of Love*, *Poor Superman*.

Mary Lobay: First woman in Canada elected as Chair to Police Commission.

Earl Klein: Actor, former Artistic Director of Nexus Theatre.

Don Chevrier: Radio and TV sportscaster.

Steve Paproski: Former PC MP.

Martin Yan: "Yan Can" cookbooks and TV show.

Gord Edlund: Longtime Edmonton DJ, 630 CHED.

Gene Kosowan: SEE Magazine managing editor, still jailed.

Erik Nielson: Former Minister of Defense and Deputy Prime Minister.

Leslie Nielson: Actor, Lieutenant Frank Drebbin of Police Squad, *Naked Gun*, *Naked Gun 2 1/2*, *Naked Gun 3 1/3*, brother to Erik.



Photo: Kristine Hahn

Playwright Brad Fraser claimed that Vic's arts program saved him

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How do Lotusland thrashers spell success? S-N-F-U!

ALTERNATIVE

BY GARY MCGOWAN

SNFU guitarist Brent Belke is naked and I'm not. Is this a good start to our interview? Actually, "Bunt" Belke, as he's known to SNFU aficionados, is in a fine mood. Reclining *au naturel* in his Vancouver apartment, he's chatting via long distance telephone and enjoying a rare stretch of "down time."

"I moved here almost two years ago and this six-week break is my longest continuous stretch in Vancouver," says Belke. "It's kinda nice."

The place Belke left behind is, of course, Edmonton. SNFU began in E-town well over 10 years ago when the Belke brothers (Brent and Mark) hooked up with vocalist Chi Pig and an ever-changing rhythm section to form SNFU — standing either for Society's No Fucking Use or Stupid Name For Us, depending on what decade the story is being recounted.

Nihilistic message

They couldn't play their instruments at the beginning, but they had energy, a certain nihilistic message to deliver, and they were embraced by Edmonton's small but devoted group of hardcore music fans. At venues like Spartan's Men's Club, SNFU rose to the top of the local hardcore scene.

Unlike many other bands, they developed a strong appetite for touring and ultimately played across most of North America and Europe before calling a halt to the

proceedings in 1989.

Chi Pig lit out for Vancouver and led a couple of his own bands while the Belke brothers formed the Wheat Chiefs. At the end of the day, nothing compared to SNFU. Cargo Records released several SNFU tracks on a compilation album and the interest generated was enough to coax the lads out of retirement.

"The reunion tour we did in 1991 is still the best tour we've ever done," Belke fondly recalls.

Not only did it work on a musical level, but it also brought SNFU to the attention of Brett Gurewitz. He's the man behind not only the band Bad Religion, but also the California recording label Epitaph. The retooled SNFU accepted his offer to sign with the label.

"I think if we're catching any wave at the moment, it's the Epitaph wave," says Belke of the label that was just another small indie operation at the time SNFU released their comeback album *Something Green and Leafy This Way Comes*.

Since then, the across-the-board success of Offspring has vaulted Epitaph into the front ranks of American independents. That's meant a lot more distribution and promotional muscle behind the new SNFU album, *The One Voted Most Likely to Succeed*.

The band has done a U.S. tour with Bad Religion and swung through Europe on a triple band bill that featured SNFU, Bad Religion and Green Day.

"We first met Green Day four years ago when no one knew who they were," recalls Belke, "and they're great, they're like the

coolest guys. And they're still the same today as they were then except they've all bought their moms' houses," he adds with a laugh.

If initial reaction to *The One Voted Most Likely to Succeed* holds up, major real estate purchases may loom in SNFU's future.

"Everyone seems to be ecstatic over this album" enthuses Belke, "including us. Everything totally came together as far as the songwriting and production is concerned."

Production chores

David Ogilvie of Skinny Puppy fame handled the production chores. "Dave wanted to work with us because we have our shit together," asserts Belke.

"Usually he works on major label projects as a remix engineer, but working with us is a lot less stressful and it gave him a chance to produce an album rather than just mix."

Ogilvie has certainly captured the sledgehammer impact of SNFU live. If the Lord plays lead on Judgement Day, it might sound like something like the 13 tracks on *The One Voted Most Likely to Succeed*.

"I think our main dilemma for years has been getting the live thing down on album," claims Belke. "I think we finally did it on this album."

The songs on *The One Voted Most Likely to Succeed* are SNFU's patented blend of guitar fury mixed with, ah, um, Mr. Chi Pig's unique lyrical outlook on the world. Tunes

deal with subjects like scraping impaired bicycle riders off car fenders ("Drunk On A Bike") and two-headed canines ("Mutated Dog").

But there's also the almost poignant (that's poignant, SNFU-style) "A Better Place," which explores the plight of an aging senior "pushed away and shoved into a corner." Defying all the odds, SNFU have also managed to give the package another seven-word title.

Since the band's first full-length release was issued in 1984 (*And No One Else Wanted to Play*), SNFU have somehow managed to title all their albums with a seven-word moniker.

"Sometimes it's tough," Belke admits, "because we don't want to have any unnecessary conjunctions in there or anything, but so far we've come up with something interesting every time out."

Almost as difficult has been maintaining a rhythm section in the band over the years. While the Belke brothers and Chi Pig are fixtures in SNFU, the group has had an almost Spinal Tap style relationship with its rhythm section.

"It used to be an annual springtime event that someone would quit," groans Belke. "Our very first album was recorded in December and in the spring, both guys quit. The next spring, our bass player quit. The next spring, the drummer quit. The next spring, we broke up and when we got back together, we fired the rhythm section."

The bottom end of SNFU has been a somewhat happier camp lately with the current line-up of

Dave Rees on drums and Rob Johnson on bass. Obviously, however, Rees's name is not listed on the album credits.

"We wanted to keep the credits really low key this time out," says Belke, "so we told them to just put our names in there and not even list the instruments everybody plays. It came out so low key they left Dave's name off entirely. But everything's fine, really."

Oiler blue

The "everything fine" theme runs throughout Belke's conversation (The single exception would be the current state of the Edmonton Oilers. The lads may live on the coast but they still bleed Oiler blue, and as Belke says, "it's tough being an Oilers fan nowadays.") SNFU are signed to a happening label, are tied into some profile tours, and are digging the change of geography.

Economic Development Edmonton won't want to hear this, but Belke says, "We should have moved out here earlier. There's more going on here musically, there's more music industry shit happening and I like the city better too." Thank God he still hates the Canucks.

They haven't completely forgotten about the old sod, though. "We'll be coming back from Europe in early June and we should be kicking off our Canadian tour in late June or early July," says Belke, "so we'll definitely be coming to Edmonton this summer."

Look for the happier and happening SNFU at a venue near you. ●

FUND RAISER FOR

EDMONTON CHARGERS BANTAM FOOTBALL CLUB

FRIDAY, MAY 12, 1995 — 8:15 P.M.



**BILL BOURNE
AND
SHANNON JOHNSON**

**WITH SPECIAL GUESTS
LUANN KOWALEK AND CHRIS SMITH**

VILLA VESUVIUS, 11368 - 95 STREET

TICKETS: \$15.00 • DOORS: 7:00 P.M.

(This is a licensed event)

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**BLACKBYRD
(myoozik)
10918 - 88 Avenue**

**INNOVATIONS
20 Sir Winston Churchill
St. Albert**

**SOUND
CONNECTION
10744 - 101 Street**

TICKETS ALSO AVAILABLE AT THE DOOR

CLUBS & PUBS

YOUR WEEKLY GUIDE TO THE CITY'S CONCERTS, CLUBS AND ATTRACTIONS

Club & Pub listings are a service to the community. We do not accept advertising. Listings are subject to change without notice. Please type in your nearby DEADLINE for listings is Friday the week before publication. See For Line: 439-1305. Sorry, no listings will be taken over the phone.

ALTERNATIVE MUSIC

DOG AND DUCK PUB #2

180 Mayfield Common, 426-2132

SAT 6: Wendy & William, Piernyn

DOWNEASY

15120 Stony Plain Road, 481-3279

FRI 5: Bender, Trigger Happy, 120 Gnt

SAT 6: Face of Fear, Cogo Fish, Athan Axt

MON 8: Trisan Psonic, Smoother, Hayden

FRI 12: Salt of the Earth, Fishmongers

SAT 13: Baffin Island Party

PEOPLE'S PUB

10620-82 Avenue, 433-9411

THU 4: Spiritus Mundi, Floyd, Plug

FRI 5-SAT 6: Funk N' Stein, Bodkins

MON 8: Sven Gali

TUES 9: 5FH

WED 10: Drunken Meatbags, tape release

party, Purple Mike

THU 11-FRI 12: Killjoys,

Terror of Tiny Town

THEREV

10030-102 Street, 423-7820

THU 4: Punched Unconscious, F-150

FRI 5 & SUN 7: Bender

BLUES & ROOTS

6TH STREET BAR

10041-106 Street, 423-1925

every TUE: Acoustic Open Stage

ARDEN THEATRE

5 St. Anne Street, St. Albert, 459-1542

FRI 5: John McDermott

BLUES ON WHYTE

10329-82 Avenue, 439-5058

every SAT: Blues Jam

every MON: BOW Star Search

THU 4-SAT 6: Big Dreamer

MON 8-WED 10: Southside Denny

WED 10: CKUA Fundraiser with Southside

Denny

CAPITAL HILL PUB

14203 Stony Plain Road, 454-3063

SAT 6-SUN 7: Color Blind

SAT 13: Steve Palmer Band

SUN 14: Jam with the Steve Palmer Band

CHATEAU BEIRUT

11223 Jasper Avenue, 488-5409

every SAT: Live Middle Eastern Music

CITY MEDIA CLUB

6005-103 Street, 433-5183

THU 4: Eddie Schwartz, Zappaosla

FRI 5: Jennifer Kratz, Brian Lognoud, Darrin

Woodbury

SAT 6: Singer-songwriter series II: Maria Dunn,

Terry Morrison, Con Brewster, Sharon Anderson

FRI 12: Hookahman

SAT 13: Brenda Trining Benoit

DRIFTER'S LOUNGE

99 Street & 34 Avenue, 462-3752

FRI 5-SAT 6: Smokey Joe's

FRI 12-SAT 13: The Howlers

EL CHALAN

10816-95 Street, 426-4595

every FRI-SAT: Los Caminantes

GRINDER

10957-124 Street, 453-1769

SAT 6: Mike Sadava & the Ordinaris

SUN 7: Mark Reeves & the Gracie

SAT 13: Down Boys

SUN 14: Tim Williams

KING'S KNIGHT PUB

9221-34 Avenue, 433-2599

THU 4-SAT 6: Mere Mortals

ORLANDO'S BLUES WAREHOUSE

127 Street & 135 Avenue, 451-7799

every THU: Blues Jam

THU 11-SAT 6: Hell Toupee

THU 11-SAT 13: Warren Goshin Band

POUR HOUSE CAFE

10407-82 Avenue, 432-9141

FRI 5-SAT 6: Back Alley John

FRI 12-SAT 13: Rodger Stanley & the Kingtone

PROVINCIAL MUSEUM

12845-102 Avenue,

428-6187

SAT 6: Amelia Kaminski Trio

SAWMILL

116 Street and 104 Avenue, 429-2816

every WED: Open Stage with Greyhound

Tragedy

THU 4: Chris Smith & the Piernyn

FRI 5-SAT 6: Dash Ripcord

THU 11-FRI 12: Hell Toupee

SAT 13: Jerusalem Ridge

SAWMILL II

4745 Calgary Trail, 436-1950

every THU: Open Stage with Sarah Britham

FRI 5-SAT 6: Kevin Cook & Gord Merritt

FRI 12-SAT 13: C.C. Johnson & the Motel Sound

SIDETRACK CAFE

10333-112 Street, 421-1326

THU 4-SAT 6: Mollies Revenge, Mark Reeves

MON 8: Hookahman

TUE 9: the Real Farmers

WED 10: the Down Boys

THU 11-SAT 13: Jerry Douette, Wayne Alchim

& Lightning Strikes Twice

FRI 19: Bootsauce, Piernyn

SNEAKY PETE'S

Mayfair Hotel, 10815 Jasper Ave

423-1650

THU 4-SAT 6: the Rockin' Hi Liners

THU 11-SAT 13: the Fat James Band

MON 15-WED 17: Harpold Brown & the

Bloodhounds

SUGAR BOWL

10724-124 Street, 451-1038

FRI 5: Scott Wicken

FRI 12: Dale Ladouceur



Punched Unconscious, groggy but awake at The Rev on May 4

VILLA VESUVIUS

11368-95 Street

FRI 12: Edmonton Chargers Bantam Football

benefit with Bill Bourne and Shannon Johnson

COUNTRY MUSIC

ARMADILLO SALOON

Onoway, 967-2808

FRI 5-SAT 6: Lam Roth & Red Rock

THU 11-SAT 13: North & South

BILLY BOB'S

16625 Stony Plain Road, 484-7751

THU 4-SAT 6: Gary Donnell

MON 8-SAT 13: Ron Pederson

CATTLE CLUB

16625 Stony Plain Road, 484-7751

THU 4-SAT 6: Buckshot

THU 11-SAT 13: Electric Hillbillies

CITY SLICKERS

7103-78 Avenue, 463-1501

THU 4-SAT 6: Harmony Ridge

COOK COUNTY SALOON

8010-103 Street, 432-COOK

THU 4-SAT 6: Jason McCus

TUE 9-SAT 13: Uptown Rider

COSSACK INN

King Street, Spruce Grove, 962-3844

THU 4-SAT 6: Solid Gold

THU 11-SAT 13: Strange Brew

CREST SALOON

3414-118 Avenue, 474-0456

THU 4-SAT 6: Matthew Scott & the Rag

MON 8-SAT 13: Tombstone

FIDDLER'S ROOST

8906-99 Street, 461-1358

every THU: Old Time Fiddle Jam Session

L.B.'S PUB

11123 Akens Dr. St. Albert, 460-9100

FRI 5-SAT 6: Western Union

FRI 12-SAT 13: Hired Gun

LITTLE OLD OPRY HOUSE

11717-95 Street, 474-OPRY

every THU: SUN: Traditional Country Jam

LONGRIDERS

11733-78 Street, 470-8700

THU 4-SAT 6: Second Nature

MUSTANG SALOON

16648-109 Avenue, 444-7474

THU 4-SUN 7: Due South

TUE 9-SUN 14: Christine Saunders & the

Barncats

NEW WEST HOTEL

15025-111 Avenue, 499-2511

THU 4-SAT 6: Stallion

MON 8-SAT 13: Mickie Lynn & Blue Denim

RATTLESNAKE SALOON

9261-34 Avenue, 438-8878

THU 4-SAT 6: Christine Chauders

MON 8-SAT 13: Due South

REGENCY DINNER THEATRE

7230 Argyle Road, 468-6313

every FRI-SUN: Legends of Country

TEXAS BULL

5706-75 Street, 469-2288

THU 4-SAT 6: Lonlee Brooks

THU 11-SAT 13: Wild Frontier

TRANSIT HOTEL

12720 Fort Road, 475-5714

every SUN: Rock-a-billy Rebels

WILD WEST

12912-50 Street, 476-3388

THU 4-SAT 6: James Gang

MON 8-SAT 13: Curtis Grambo

POP & ROCK MUSIC

BONNIE'S LOUNGE

112 Bonnie Doon Mall, 466-6568

THU 4, 11: Brad Scott

CHEERS

3414-118 Avenue, 474-0456

Live entertainment every week

CHICAGO ON WHYTE

10760-82 Avenue, 439-1196

every SAT: Jam hosted by Shawna Calder

FRANCO'S PUB

6627-177 Street, 444-2424

SAT 6: Hotheads

HOROWITZ THEATRE

SUB 1 of A 451-8000

WED 7: THE 11th Annual Arden

IKEN IGGY'S

10620-82 Avenue, 433-9411

every SAT: Ultimate Jam Session

THU 4-SAT 6: Chris Bar

THU 9: Waken

JUBILEE AUDITORIUM

11455-87 Avenue, 451-9020

SAT 6: Steve McGarrett's Hair

ORLANDO'S ROCK WAREHOUSE

151 Avenue & 121 Street

457-1195

THU 4-SAT 6: The Way

THU 11-SAT 13: As of Yet

POWER PLANT

1014 492-1311

THU 4-SAT 6: Backs

ROADHOUSE PUB

16625 Stony Plain Road

484-7751

THU 4-SAT 6: Backs

THU 11-SAT 13: Backs

SMOKEY JOE'S

11607 Jasper Avenue

488-7538

Live entertainment every week

T-REX

10102-180 Street

481-TREX

THU 4: the Tubes, Fee Waybill

WAVELENGTHS

16228-89 Avenue, 487-5101

every THU: Open Stage

YESTERDAYS

112-205 Carnegie Drive, 459-0295

every THU: Open Stage Jam with

the Hot House Band

FRI 5-SAT 6: Wayne Alki

Lightning Strikes Twice

FRI 12-SAT 13: Darrell Barr & Blue Spur

JAZZ MUSIC

JAZZ BEANS

10322-111 Street, 424-6182

Spirit of the West gets into heavy sax and violins

Spirit of the West
Edmonton Symphony
Orchestra
Jubilee Auditorium
May 7

ROOTS

BY ROY FISHER

"Yeah, we've struggled with our definition, too," says John Mann, guitarist and songwriter for the sometimes Celtic, sometimes something else Vancouver band Spirit of the West. He's responding to a question about the sort of band Spirit of the West sees itself as. "I guess we're just too schizophrenic for our own good."

More styles

"Schizophrenic" seems pretty good. In addition to Celtic influences, the band has done more conventional rock-alternative music; with decidedly electronic sounds on *Fatblift*, their latest album. To make matters more confusing, Spirit of the West will be performing with the Edmonton Symphony Orchestra on May 7. This band plays with more styles than a hairdresser.

Spirit of the West dates all the way back to 1983 Vancouver, and then consisted merely of guitarist John Mann, Geoffrey Kelly, and J Knuston. After two albums, bassist Hugh McMillan joined the trio, followed soon after by Linda McRae

— who was originally recruited to replace Hugh during his six-month leave of absence. Hugh soon rejoined the group, and his obsession with learning new instruments provided SOTW with much of the fodder for their later stylistic experiments.

When drummer Vince Ditrich arrived in 1990, the group's fourth album (*Save This House*) had just been released, and was destined to become SOTW's first gold record. The group has now recorded six albums, with a seventh (*Two Headed*) due out in June.

They have toured extensively, both across North America and in Europe. German audiences in particular are fascinated with Canada and Canadian culture. Says Mann, "We did one concert in Germany, and 400 people — who had never heard of us — showed up."

SOTW's appearance with the ESO is their first with a symphony orchestra. Unlike other symphony collaborations with non-symphonic groups, this one will feature songs written with an orchestra in mind.

Cochrane Muzak

"Tom Cochrane with the ESO sounded like a parody," says Mann, "like muzak. We wanted to create something brand new, that wouldn't be judged with previous albums."

What Mann hints at is a future



Spirit of the West: From L>R, John Mann, Geoffrey Kelly, Linda McRae, Hugh McMillan, and Vince Ditrich.

Spirit of the West symphony album, due out in 1996. Several of the songs will be recorded live with the Vancouver Symphony Orchestra later this May, featuring all-new material.

Most of SOTW's eclecticism arises not from a conscious decision, but by what the band feels a song needs. Mann and Kelly would write the songs and bring them to the rest of the band for them to experiment with. Some of the songs on *Fatblift*, for example, seemed to cry out for a more electronic and synthetic sound. In contrast, the symphony album will be an all-

acoustic work. For Mann and Kelly, it is the song that dictates its presentation, not the songwriter.

Spirit of the West is really looking forward to Sunday's performance.

"We feel really lucky, for a band with relatively lesser stature, to play with a professional symphony orchestra. It's our magical first time with a symphony."

Eddie Schwartz sings his own

Eddie Schwartz
Edmonton Space
Science Centre
May 4

POP/ROCK

BY ANDREA RABINOVITCH

It's that old chicken or egg thing. Does Eddie Schwartz talk in quotable sound bytes because he was born with this innate ability, or because he's been producing songs with hummable hooks for over 15 years?

After speaking with him recently in regard to his Canadian-wide *Tour de Schwartz* sojourn, which brings him to the Edmonton Space and Science Centre on Thursday, May 4, I've decided that you can't separate his talent from his longevity in the music business.

Better known than Pat Benatar hit, *Plan Man With You?* says, "I remember Gowan's 'All The Lovers in the World,' or 'Special Girl,' previously recorded by America and Meatloaf? Eddie Schwartz wrote all of them.

Airwave staple

For the benefit of fledgling songwriters hoping to strike gold right off the bat, this popmeister does not begin the process by saying, "This will make me a million."

No, says Schwartz, "Writing hooks takes an ear and a mind that can record moments in your life with a few short words that summarize an emotion and captures the moment."

And that's what his CD *Tour de Schwartz* does. It includes the aforementioned songs plus "Don't Shed A Tear," previously recorded by Paul Carrack, "All Our Tomorrows," previously recorded by Joe



Eddie Schwartz

Cocker, plus five new songs.

His songs have solid grooves with tasty arrangements and lyrics that refer to experiences that the over-30 crowd can relate to, a demographic he feels is often forgotten in the music industry.

"More artists need to be cultivated for the mature audience. In Quebec (where he recently toured), music is a lifelong companion, whereas North American culture is geared towards teenagers."

After completing his degree in music and literature at York University in his early '20s, Schwartz decided to start peddling his songs. He sent tapes off to all the companies in Canada with nary a bite, then sent them to the States and

got picked up by a publishing company in Atlanta called Malco. This is an all-too-familiar Canadian story that happens because Canadians, according to Schwartz, are "harder on ourselves than anyone else." The industry is changing though, owing to the strong independent labels which are producing first albums then pitching them to larger record companies as a more credible product.

This man knows the record industry, not only because of his songwriting and producing credits, but because he also sits on the boards of CARAS and SOCAN and is the vice-president of the Songwriter's Association of Canada. The guy's connected.

Creep-y reputation?

ALTERNATIVE

BY SHEENA STEWART

You'd probably be hard-pressed to find a young band that doesn't want to score a breakthrough hit on the first try. Yet for Radiohead, the five-man band from Oxford, England, the success of the single "Creep," off their debut album *Pablo Honey*, was a decidedly mixed blessing.

"'Creep' was an absolutely brilliant song for us in a lot of ways," says Radiohead drummer Phil Selway, "but I think because we didn't have any track record before that single came along, Radiohead came to be known as 'the Creep band.'"

While being known as "the Creep band" may not have thrilled them, Radiohead has few other complaints about a career that has swept them from absolute obscurity to international attention.

Although the band had been together for almost 10 years, for the first five years, "we were really just writing songs for ourselves and making demos," says Selway. Their music careers were even placed on hold for a time while band members pursued their college educations in the late '80s. "Some of us had even worked at other jobs for a time," he recalls.

By 1991, all the members had graduated, and were ready to make a go of their music careers on a more full-time basis. Soon after, they met up with the people who were to become their managers, and they took the band's demo tape and shopped it around London.

Results came quickly. "It really

created a buzz," recalls Selway. "We hadn't even played outside Oxford before we were signed — everyone just came to us."

It wasn't long after their signing that the band recorded *Pablo Honey*. In short order, "Creep" rose to the top of the charts, being named on two of the top British singles in both 1992 and 1993. Now, with the release of their new album *The Bends*, the band seems ready to put the single behind them.

Major differences

According to Selway, fans of their first album will find some major differences in the new album, both in the type of material and the quality of the production.

"We spent three and a half months last year recording the new album, where with *Pablo Honey* we went in and bashed it out in about three weeks. I think if we had known how successful it would be, maybe we would have reworked certain parts," he says with a laugh.

On *The Bends*, the band has learned to be more comfortable in the studio, in addition to having had a greater selection of songs to choose from, many of which were written while touring in support of their debut album.

The result is a smart, witty collection of songs that reveal a new depth to the band's sound. It's a sound that makes comparisons difficult, a fact that pleases Selway.

"It's wonderful that people can't define us that easily, and that when they do, the comparisons are almost farcical."

Winner's blues for Wood?

POP/ROCK
BY GENE KOSOWAN

Talent contests are great. They're excellent ways for club owners and promoters to book bands for free, as long as they have some major backing from sponsors who can write off the donations once Revenue Canada comes around cap in hand.

Radio stations also love these types of competitions for more political reasons. If they sink some money from their programming budget into what is called a new talent development fund, a contest for unsigned acts usually provides enough leeway for many broadcasters to skirt many of the stringent CRTC regulations that they may otherwise have to adhere to.

Nowheresville

Yup, talent contests are great all right, except perhaps for a lot of aspiring songwriters and garage bands who see these competitions as a way to escape the purgatory of Nowheresville once they win — only to find themselves singing for their suppers once again after the attention has died down.

That notion hasn't escaped the mind of Edmonton singer/songwriter Paul Wood.

"The problem with CD competitions, especially with nobodies, is that they go nowhere," he said.

Wood, 39, is hoping that his recent good fortune won't be wasted last month, his song, "Howling at the Moon," beat a field of 400 entries to win top prize in a recording competition, held by CFHM, a Cal-

gary station no less. Although nine other acts will also be included on a compilation to be released later this year, he also managed to get another song, "I Wanna Play the Blues," included on the master.

He also won a \$30,000 recording project, which will be sunk into a solo release. Toronto a cappella group The Nylons are reportedly interested in one of his tunes.

A television and film actor by trade, Wood didn't just throw his hat into the musical ring of late. He played the Edmonton Folk Music Festival during the early years and claims to have originated the Sunday night variety showcases at the Sidetrack Cafe. He also performed on a show called *Alberta Rising* at CKNG-FM, long before the station mutated into Power 92.

He's been in the music biz for some 20 years, long enough to realize that the track record of hitting the big time once a local wins one of these sonic showdowns isn't particularly impressive.

Label support

And he's hoping he won't be lumped into a category with the likes of Bobby Cameron, Famous Blue Raincoat, Anna Beaumont and Nikki Cousins, who still have to sing for their suppers without the benefit of major label support.

But even the slim prospects of big-time A&R execs knocking at his door hasn't dampened his enthusiasm for what could be a huge career opportunity.

Says Wood, "I think it's time to step out and do something with this."

Gary McGowan's PROFILES

Name: Cori Brewster.
Notoriety: Singer/songwriter with a country tinge.

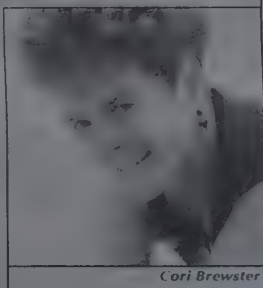
Next gig: Singer/Songwriter Series III: A Circle of Music and Song, City Media Club (6005-103 Street) Sat. May 6 with Sharon Anderson, Maria Dunn and Terry Morrison.

Sign: Virgo, the sign of the compulsive vacuumer (because we're so fastidious).

What makes you happy: Having all elements of my life satisfied, which usually manifests itself in the form of a nice, cool Traditional.

Favorite movie: Anne Wheeler's *Bye Bye Blues*.
Great musical moment: I organized a "Country Music Cares About AIDS" benefit with One Horse Blue and Patricia Conroy. When everyone was onstage singing "Love Can Build A Bridge," it felt great.

Favorite teacher: All the ones I drank with in my last year of high school.



Cori Brewster

First record bought: "I'm Gonna Be A Country Girl Again" by Buffy Sainte-Marie.

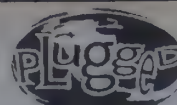
Hobbies: Golf and compulsive vacuuming.

Best party: Let me put it this way: I went to Red Deer College for a while and woo, can some of those country gals party! The best ones I can't really remember.

Anything you wouldn't wear onstage: High heels. I probably couldn't get onstage wearing a pair.

Vices: Compulsive vacuuming.

EXPORT 'A' INC.

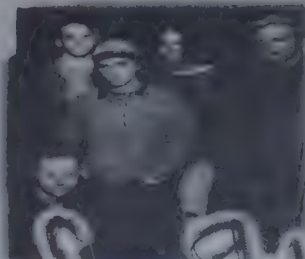


New Music Series



TRIGGER HAPPY

MAY 5 THE DOWN EASY



Iven Jai

MAY 8 PEOPLES PUB

BEAT FARMERS

KILLJOYS

MAY 9 SIDETRACK CAFE

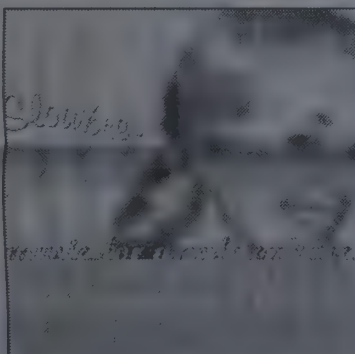
MAY 11-13 PEOPLES PUB

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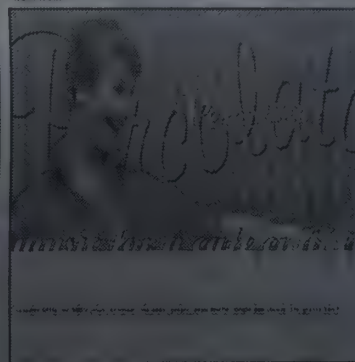
Slowdown
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sarah mclachlan
tara maclean
suzanne little
kristy thirsk
ginger
taste of joy

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delerium
brainbox
ginger
papa brittle
single gun theory
the grassy knoll



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DAY BY DAY

YOUR WEEKLY GUIDE TO THE BEST OF EDMONTON

Day by Day listings are based on available space. DEADLINE for FREE listings is 3:00 pm Friday before publication. SEE Fax Line: 439-1305

MAY 04 THU

CHOCOLATE LOVER'S DINNER

Cafe Soleil, 10360-82 Avenue,
438-4848

Five course dinner with all courses
involving chocolate
Time: 6:30 pm

Tix: \$29.95, sold in tables of four

KARAOKE STAR SEARCH COMPETITION

Riptides, 10155-112 Street,
429-6300

Ever dream of being a karaoke queen?
Karaoke king? Battle it out with the best
Time: 8:00 pm
Admission is free

MAY 05 FRI

A CONCLAVE OF WOMEN'S ORGANIZATIONS

Orlando Books, 10640-82 Avenue,
432-7633

Diana Chown will give an informal talk on
the early years of the Edmonton Local
Council of Women
Time: 7:30 pm

Admission is free

JOHN MCDERMOTT IN CONCERT

Arden Theatre, 5 St. Anne Street, St
Albert, 459-1542

Previously performed across Canada with
the Chieftains
Time: 7:30 pm
Tix: \$24.75, sold out

MAY 06 SAT

AMEILA KAMINSKI TRIO IN CONCERT

Provincial Museum
12845-102 Avenue, 428-6187

An evening of traditional celtic, scottish,
Cape Breton fiddle tunes, and folk songs
Time: 7:00 pm

Tix: \$15

BRIAN WEBB PRESENTS

ROBERT BANE
John L. Haas Theatre
Grant McEwan, JP Campus
497-4416

One of Vancouver's most prolific and
popular dance companies performs Dance
of the Dead

Time: 8:00 pm

Tix: adult \$15, students/seniors \$12

DIRTY FEET PRODUCTIONS

FUNORAIRER

Dog & Duck Pub, 180 Mayfield
Common, 426-2132

Featuring alternative bands Wendy &
William and the Piemyrn
Time: 8:00 pm

Tix: \$5

EDMONTON OPERA PRESENTS CARMEN

Jubilee Auditorium, 11455-87 Avenue,
451-8000

The return of Bizet's immortal classic. The
volatile and seductive Carmen lures a
young soldier into a web of lies and deceit
Time: 7:30 pm
Tix: \$26-\$68

PARTY WITH TISHONDA QUEEN OF THE DESSERT

Dance Factory, 10147-104 Street,
429-9666

Featuring a Stanley Carroll fashion show
and two rooms of underground house and
ambient trance

Time: 8:00 pm-8:00 am, fashion show at
10:00 pm

Tix: advance \$4, at the door \$6, tix at
door \$10

WOMEN'S BODIES, WOMEN'S WISDOM: STEPS FOR HEALING

Courtyard Ballroom, Edmonton Inn,
452-1166

Dr Northrup explains her 12 steps for
healing and dealing with breast cancer
Time: 2:00 pm
Admission is free but you must pre-
register

SUNDAYS AT 3 PIPE ORGAN CONCERT

Convocation Hall, U of A, 429-1655

Featuring Gertrude Olford and Stillman
Matheson

Time: 3:00 pm

Tix: adult \$12.50, students/seniors \$10,
kids under 11 free

MAY 08 MON

PRO CORO AT NOON

All Saint's Cathedral, 10039-103
Street, 420-1247

Featuring Karen Lotz soprano and Jeremy
Spurgeon pianist

Time: 12:10-12:50 pm

Admission is free, donations accepted

MAY 09 TUE

EDMONTON OPERA PRESENTS CARMEN

Jubilee Auditorium, 11455-87 Avenue,
451-8000

The return of Bizet's immortal classic. The
volatile and seductive Carmen lures a
young soldier into a web of lies and deceit
Time: 7:30 pm

POETRY NIGHT IN CANADA, READINGS AND OPEN STAGE

Cafe Soleil, 10360-82 Avenue,
438-4848

Featuring Anna Minduchowska, Nigel
Darbassie, Sally Ito, Audrey Whitson

Time: 7:30 pm

Admission is free



The Alberta Ballet's Cinderella at the Jubilee Auditorium.

MAY 10 WED

JANN ARDEN IN CONCERT

Horowitz Theatre, SUB, U of A,
451-8000

Canada's first lady of this year's Junos
Time: 7:00 pm and 10:30 pm

Tix: \$22.50

COMPOSTING WORKSHOP

Ecology Systems Information Society,
11622-74 Avenue, 439-9389

Set up your own outdoor composting
system
Time: 7:00 pm
Admission is free

MAY 11 THU

EDMONTON OPERA PRESENTS CARMEN

Jubilee Auditorium, 11455-87 Avenue,
451-8000

The return of Bizet's immortal classic. The
volatile and seductive Carmen lures a
young soldier into a web of lies and deceit
Time: 7:30 pm

JANN ARDEN IN CONCERT

Horowitz Theatre, SUB, U of A,
451-8000

Canada's first lady of this year's Junos
Time: 7:00 pm. Tix: \$22.50, Sold out

MAY 07 SUN

JAZZ NIGHT

Ross Sheppard, 13526-111 Avenue,
454-8576

Jazz it up with Shep music and special
guests

Tix: \$2

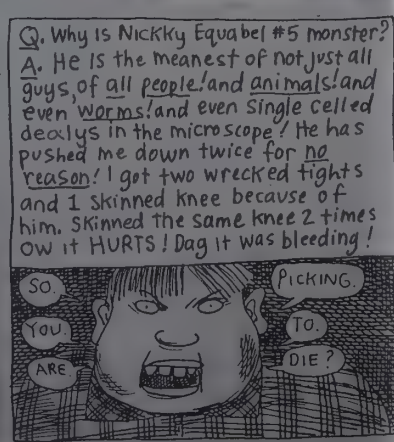
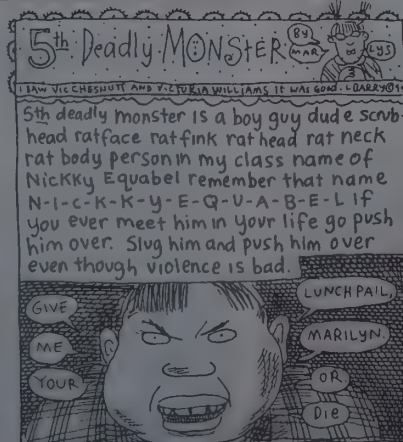
SPIRIT OF THE WEST AND THE ESO

Jubilee Auditorium, 11455-87 Avenue,
451-8000

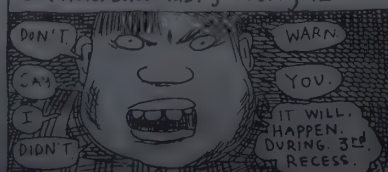
Lotusland Cets get symphonic
Time: 8:00 pm. Tix: \$17-\$25

ERNIE POOK'S COMEEK

By Lynda Barry



Q. Why can no one stop him?
A. A sixth grader could probably stop
him like Duncan Houston but Duncan
Houston is too stuck up to help 4th
graders. Meanwhile Nickky Equabel is
stealing peoples lunches and growing
in 12 different ways! He's a gigantor
person for being in 4th! Q. Why?
A. because in reality he should be in 5th!
Got held back last year! Being 4th over!



Q. Why does he keep pushing every one
over? A. He has mental disturbed
parts in his brains! Like when he
pushes you he cracks up like an evil
Scientist! My secret spies took hidden
pictures of him and don't worry they
are making plans! Q. Why don't he go
to the office more to get yelled at
by the principal? A. It's his dad! The
principal is his actual dad! This is your
clue to my Next chapter about Monster
#6! (Hint: Even teachers are scared of
monster #6 Not just because of his breath!)



MAY 4-6 The Rockin' Hi Liners

GUITAR-DRIVEN JUMP BLUES

MAY 11-13 The Fat James Band

THE BIG SOUND FROM SEATTLE'S PIONEER SQUARE BLUES REVIVAL

MAY 15-17 Harpdog Brown & the Bloodhounds

CLASSIC CHICAGO BLUES HARP WITH A WEST COAST SWING

BRINGING THE BLUES DOWNTOWN

ARTS ETC.

GALLERIES • THEATRE • LITERARY EVENTS • MEETINGS • KIDS STUFF • VARIETY
Events etc. listings are based on available space. DEADLINE for FREE listings is 3:00 pm Friday before publication. SET Fax Line: 439-1305

ART GALLERIES

ALBERTA CRAFT COUNCIL
Manulife Place West, 2nd Fl., 10150-100 St.
425-0909

1993 GRAND PRIZE-THE AMERICANS by Quebec, Canadian & American artists. Until May 6

EDMONTON ART GALLERY
2 Sir Winston Churchill Sq., 422-6223

WITNESS: Photo-based postmodern works by international artists. Until June 11 **THE GROUP OF SEVEN:** Selection of works to mark the 75th anniversary of the first public exhibition by The Group of Seven in May of 1920 at the Art Gallery of Toronto. Until June 11 **THE EDMONTON ART CLUB:** Alberta's longest standing visual art organizations. Until June 11 **FOR THE NEXT 200 YEARS:** In celebration of Edmonton's Bicentennial. Behind the scenes look at the conservation and restoration work that museums perform. Until June 20 **EUPHEMIA MCNAUGHT:** A REGIONAL FOCUS. "An artist of the people, whose art transcends both time and boundaries." Until May 28 **GAINING GROUND:** Alberta artists' interpretations of the land using less traditional materials. Until May 28 **DOROTHY KNOWLES:** Recent paintings and watercolors presenting her images of gardens, pools and streams. Until May 28.

FAB GALLERY
The Fine Arts Building Gallery, U of A, 112 St
69 Ave., 492-2981

POWERLINES: BFA (ART): Works by graduating students. Until May 7 **SENSE OF THE MATRIX:** Exhibit of senior printmaking. May 9-21.

HARCOURT HOUSE GALLERY
3rd Floor, 10215-112 St., 426-4180

INSIDE OUT: Printmaker Mary Shisler from Toronto, and Zdenka Rogic of paintings. Until May 27

STUDE 53 ART GALLERY
10137-104 St., 423-5353

NEW WORLD DISCNO: AN INTERNATIONAL EXHIBITION OF DRAWING. Selected from artists who attended the workshop "Fondazione Antonio Ratti Seminar for Advanced Studies in Drawing" in Italy. May 14-20. Opening reception THU May 4, illustrated talk at 8:30 PM

BUGERA/KMET
10114-123 St., 482-2854

THE ECHO OF SPACES TRAVERSED: May 6-18
Opening reception SAT May 1

ELECTRUM DESIGN STUDIO
12419 Stony Plain Road, 482-1402

EXPLORING WILDERNESS: Brenda Malkinson, mixed media & Linda Stamer, ceramics. Until May 6

GARTH RANKIN: Black & White photographs. May 9-June 6

THE FRINGE GALLERY
The Paint Spot, 10516 Whyte Avenue, 432-0240

MAIN FLOOR: TRIBUTES: Germane Wunderly personal portraits & poetry. Until May 31

Basement: CRASH COURSE: Mixed media installation based on images of local artists, by Marlene Dumas. Until May 31

THE FRONT
12312 Jasper Ave., 486-2952

INDIGO PRINT & PAPERWORKS
12214 Jasper Ave., 452-2208

Handmade books "Womens works & Womens Spirituality", Martha Cole. Until May 25

KATHLEEN LAVERY GALLERY
10411-124 St., 486-3619

JACK BUSH SELECTED WORKS 1929-1952: Urban scenes, landscapes, figure studies and still lifes, and watercolors. Until May 17

MC MULLEN GALLERY
U of A Hospital, 8440-112 St., 492-4211

VLADIMIR SEVICK - RECENT PAINTINGS: Large acrylic photo-realistic works. May 6-July 1

MICHELLE GORDIA HOSPITAL
16940-87 Ave., 494-8811, ext. 6475

MAN IN BATH & OTHER SHORT STORIES: Paintings by Mahara Sinclair. ARCH WAYS: Mixed media works by Debra Landair. Until June 28

OPPERTSHAUSER GALLERY
The Multicultural Heritage Centre, Stony Plain, 963-2777

OCEANS OF LIGHT: Marie Gervais - watercolors, Wolf Koll - pottery, John Higgins - sculpture, Cynthia Yamach - watercolors. Until May 29

ORTONA GALLERY
Ortona Armoury, 3722-102 St., 439-6943

THE JASPER COLLECTION: Artworks by Jasper artists. Until May 6

PROFILES GALLERY
110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 480-4310

Wan Caulfield: mixed media works, prints, installation. Until June 3

SNOWBIRD GALLERY
2468 Europa Boulevard, WEM

Featuring Joan Healey Until May 31. Meet the artist SAT May 13

SUNFLOWER GALLERY
201-10324-82 Ave., 433-5795

MASKS, MIRRORS & CLYPS: Works by Lucie Chan, Jean Tait, Linda Ould & Rod Malay. Until May 31

DOUGLAS UDELL
10332-124 St., 486-1455

WILL PERILLI: Celebrating 20 years of his prints. May 6-20. Opening reception May 6

VANDERLEELIE
10344-134 St., 452-0286

MARTIN HONISCH: Figurative paintings. May 6-21

WALTER DALE THEATRE
Art in the Lobby, 10322-83 Ave., 455-0770

DETAILS: Exhibit of drawings by F. Russ Bradley. Until May 6

GALLERY ARTISTS

BEARCLAW
10403-124 St., 482-1204

CAFELAGARE DOWNTOWN
10058-101A Ave., 491-2827

Work by Mitch Zurek, Yvonne Paul, Constance Jurek, Wilma Lemo, May 18

CARVERY & PALM COTTAGE RESTAURANT
Weston Hotel, 429-2787

Eva Bartel & Cecile Derkack: watercolors **EAGLE ONE GALLERY**
9205A Argyle Rd., 435-5884

Current members group show **EXPRESSIONS & IMAGES**
10349-69 Ave., 439-8728

The artists Gallery, group show, mixed media. Until May 9

GOLDEN DOME
208 Empire Bldg., 10080 Jasper Ave., 429-5066

SPRING SHOW: Gallery artists' work **GRASSLAND GALLERY**
1010-90 Ave.

THINK SPRING: Works by Edmonton branch of The Federation of Canadian Artists. Until May 5

EMERSON
9551-76 Ave., 432-1795

Various artists **ORIGINAL ART GALLERY**
105 Grandin Mall, St. Albert, 459-3582

THE JOY OF SIX: March, six member show of the St. Albert Painters Guild. Until May 13

PITT GALLERIES
Basement 10116-124 St., 488-4274, 444-0086

Non-profit art show, various local artists **ROWLES & PARHAM DESIGN GALLERY**
Royal LePage Building, 10130-103 St., 426-4035

Gallery artists **SERENDIPITY GALLERY**
9860-90 Ave., 433-0388

ART WITH A BITE: Eclectic works. Until May 31

WESTERN
12308 Jasper Ave., 488-4892

Lawrence Ruston - blown Glass. Brent Laycock - paintings. May 6-20. Opening reception SAT May 6

EXHIBITIONS

DESIGNERS' SHOWCASE '95
129160102 Ave., 988-3286

Three-storey historic home in Old Glenora which exhibits the work of more than 30 local interior designers and landscapers. Fundraising project for the Kids Help Phone. May 4-28

EDMONTON PUBLIC SCHOOLS ARCHIVES & MUSEUM
McKay Ave. Sch., 10425-99 Ave., 422-1970

THE SCHOOL LIBRARY: Browse through old textbooks and yearbooks

GRANT MACLEAN DOWNTOWN CAMPUS
Grant MacLean, 10700-104 Ave., 426-7412

ARCHITECTURE EXHIBIT & COMPETITION: Some of the best work of Alberta Architects. Until May 12

THE EMBROIDERERS ASSOCIATION OF CANADA
Chenierau - exhibit. 11727 Kingsway, 485-3778

A national exhibit of needlework & fibre art. Sun May 14

MUSEE HERITAGE
St. Albert Pl., 5 St. Anne St., St. Albert, 459-1528

THEY ARE TRULY HEROES: ALBERTA'S MINERS
Thirty-five black-and-white photographs by Lawrence Christmas capture the essence of what it was and what it is to be a miner

INTERURBAN RAILWAY: Booming real estate boosted a rapid interurban link from Edmonton to St. Albert. May 17-July 2

FATHER PETTITTO: MISSIONARY & ARTIST: An artist who made his own paints from natural materials the first priest to serve native people on the Mackenzie river where he built and decorated his own churches. Until June 23

WANTED ALIVE: THE ST. LAWRENCE RIVER VALLEY: From the Redpath Museum, McGill University, this exhibit examines the ecology of plants, animals & plants & the dramatic role of an ever growing population of people. Until May 14

PROVINCIAL MUSEUM OF ALBERTA
12845-102 Ave., 453-9131

FOR KING AND COUNTRY: ALBERTA IN THE SECOND WORLD WAR: Alberta's roles in active military service and on the home front. Until May 14

ANU ART & LIFE/HOKKAIDO ART - MYTH TO MODERNISM: Artifacts by Annu cralpeople and paintings by Japanese artists of 18 & 19 centuries who recorded traditional Ainu life and culture. And a retrospective of work by selected modern Japanese artists. May 18 - Aug 18

OLD NOVA SCOTIAN QUILTS: Some of the finest old quilts in Canada, including some dating from the early 19th century. May 10-Aug 13

TREASURES OF THE EARTH AND READING THE ROCKS: Two permanent displays, minerals in their natural state as well as hands-on displays, photographs, and videos.

REYNOLDS-ALBERTA MUSEUM.
Wetaskwin, Highway 13, 1-800-661-4726

4TH ANNUAL TOY & MODEL SHOW & SALE: For the serious collector and the casually curious. May 6 & 7

MEMORIES OF SPRING: Time to prepare the fields and plant the crops! RAM fires up the vintage farm equipment. Thru May

THE TELEPHONE HISTORICAL CENTRE
10437-83 Ave., 441-2077

Bicentennial Celebration featuring an antique telephone show, demonstrations by telephone operators and multi-media presentations exploring the history of telephones in Edmonton. Hands in exhibit. May-May 13

THE BEGGAR'S OPERA
Citadel Theatre, Shofar Stage, 9828-101A Ave., 425-1820

Highway man stage, guitars and tenor - three hours of music. May 6-7. Tickets \$5.00

THEATRESPORTS
Chinook Theatre, 10329-83 Ave., 448-0695

Impassioned comedy. It's the FRIDAY NIGHT DIE NASTY

Chinook Theatre, 10329-83 Ave., 448-0695

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Chinook Theatre, 10329-83 Ave., 448-0695

More sex. More intrigue. More comedy. Mon at 8

STUPID IMPROV SHOW
Chinook Theatre, 10329-83 Ave., 448-0695

Five improvisers act and direct different scenes. SAT May 6 11 & 20

COMMUNITY STANDARDS
Chinook Theatre, 10329-83 Ave., 448-0695

A theatre company takes off with \$75,000 in government grant money and ends up in a pet cemetery. May 11-2

THE NOON WITCH
Chinook Theatre, 10329-83 Ave., 448-0695

Set in 1920's Hungary, two philosophers An and Iszeta are concerned with the present and under the spell of a beauty. Until May 1

A GREAT DAY IN THEATRE HISTORY
Strathcona Bus Barns, 10330-84 Ave., 440-6772

The launch of a new leave on life and a new name for Chinook Theatre. FRI May 5 5 PM

THE MONUMENT
Kaasa theatre, Jubilee Auditorium, 439-6334 or 439-2368

A soldier awaiting execution in a village and murder of 23 women. A contest between an older woman. Until May 7, May 5 & 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31

DON JUAN JOHNSON
Leave It To Jane Theatre The Theatre Lab 10045 158 St., 487-4395

Bluegrass in his blood, price on his head, change in his pocket and a pain in his ass. A modern retelling of the Don Juan myth. May 19-28

IT HAD TO BE YOU
Meyfield Theatre Restaurant, 16615-109 Ave., 483-5150

A warm funny comedy about a New York actress who fails on an audition, kidnaps the producer threatens to keep them hostage until he writes a show for her. Until May 21

FOUR BABOONS TOLDING THE SUN
Phoenix Theatre, 9638-101A Ave., 429-4015

Philp and Penny abandon their mundane and joyless suburban lives and disastrous previous marriages and retreat to Sicily to begin their new life together. Myths, dreams and hallucinations a series of volcanic events that shake the foundation of their lives. May 17-June 4

THE RISE AND FALL OF LITTLE VOICE
Kaasa Theatre, Jubilee Auditorium, 429-4015

Little Voice, the play's diminutive heroine frequently plunges her run down row house into darkness when playing her dead father's records. Little Voice, a painfully shy, wall-like agoraphobic has a hidden talent. May 17-June 4

NOTHING SACRED
Studio Theatre, Timms Centre, U of A, 492-2495

Based on "Fathers and Sons" by Turgenev, Bazarov, a self styled rebel who believes in destroying all established order - at its impulse his nihilistic views on the world. May 10-20

SUPREME DREAM
Theatre Network/Rox, 10708-124 St., 453-2440

A true story. A little - white Calgary girl becomes a supreme. Until May 14

COME BACK TO THE FIVE AND DIME
JIMMY DEAN, JIMMY DEAN

Walterdale Theatre, 10322-83 Ave., 455-0770

It's the 20th anniversary of James Dean's tragic death. "The Decade of James Dean" hold a reunion. Until May 6

YUK YUK'S
Bourbon Street, WEM 481-9857

Variety, Night every Wed

MEEINGS
OLD STRATHCONA FOUNDATION

Bus Barns, 8350-103 Street

MON 8: Town Hall Meeting (7:00 pm)

SOUTGATE LIBRARY
51 Avenue & 111 Street, 428-5777

every THU. Book discussion group

LITERARY EVENTS
THE GEOGRAPHY OF WONDER

Humanities Centre (lecture theatre 1), U of A, 492-04621

FRI 12: Focus on landscape, stories, song

GREENWOOD'S BOOKSHOPPE
10355 Whyte Ave., 492-4621

THU 11: Sharon Butala reading from The Perfection of the Morning

OLD JAMES BOOKS
10640-82 Avenue, 432-7633

FRI 5: A Conclave of Women's Organization

FRI 12: Manic Depression

MISTY MOUNTAIN MUSINGS
Misty Mountain, 10458B-82 Avenue, 491-2827

active military service and on the home front. Until May 14

AN EVENING OF SONG & STORY
Myer Horowitz Theatre, U of A, 492-4621

FRI 12: Keelgah & Butala blend readings and song in a portrayal of western Canadian cultural identity

POETRY NIGHT IN CANADA
Cafe Soleil, 10360-82 Avenue, 438-4848

TUE 9: Anna Mioduchowska, Nigel Darbasse Sally Ito, Audrey Whitson

SOUTGATE LIBRARY
51 Avenue & 111 Street, 428-5777

every THU. Book discussion group

LECTURES & WORKSHOPS
ALBERTA RESEARCH COUNCIL FOUNDATION

Edmonton Inn, Courtyard Ballroom, 452-1166

SAT 6: Women's Bodies, Women's Wisdom

Steps for Healing

ECOLOGY SYSTEMS SOCIETY
1622-74 Avenue, 466-1803

WED 10: Composting Workshops

EDMONTON BICYCLE COMMUTERS SOCIETY
433 BIKE

SAT 11: Courses on buying the right bicycle

THE MONUMENT
Kaasa Theatre, Jubilee Auditorium, 471-1586

THU 4:15: "The Monuments" about the play

FRI 5: Dramatic comedies. (Hindi and

Religious Content)

FRI 7: The Monuments about the play

PROVINCIAL MUSEUM OF ALBERTA
12845 112 Avenue, 411-2348

FRI 9: The Monuments about the play

WED 11: The Monuments about the play

WORK-WELL NETWORK
Heritage Room, upstairs, 426-2442

Heritage Room, upstairs, 426-2442

DANCE
ALBERTA BALLET

Jubilee Auditorium, 11455 87 Ave., 451-8000

SAT 11 SUN 14 Cordera

BRIAN WEBB PRESENTS
BIG STUPID IMPROV SHOW

Chinook Theatre, 10329-83 Ave., 448-0695

Five improvisers act and direct different scenes. SAT May 6 11 & 20

FASHION EVENTS
DANCE FACTORY

10147-104 Street, 429-9666

KIDS HELP PHONE SHOWCASE
Corcor's Cafe, 129-102 Avenue, 423-9650

10-11: Fashions by Fashion's Centre

VARIETY
CAFESOLEIL

10360-82 Avenue, 438-4848

THU 4: The Monuments about the play

EDMONTON ASSOCIATION
CANADA

Chateau Louis, 1177 Kingsway, 471-7210

SUN 14: National exhibit of needlework & fibre art

FIDDLEBROOST

Athan Asia scores with Christian ethos and adventure

ATHAN ASIA
Through a Glass Darkly
(Independent)

A surprisingly strong album from local musicians Athan Asia, this effort showcases the diversity of style and content that is the mark of bands who possess a distinct sense of adventure. There seems to be a strong Christian ethos underlying the lyrical and philosophical content, but it is presented in a mature and thoughtful way, rather than as a diatribe against the heathens (us) and their (or our) "ways," which is an unfortunate affliction that seems to affect all too many albums that deal with issues from that point of view. While the production is a little sparse in some places, and a tad muddy in others, these faults are technical and easily correctable. Compositionally, the album shows more promise than many albums put out by more experienced bands that should know better. Songs to check out include "Funkleins," "Darkest Day," "The

Awakening" and "What," although they're all pretty good. Any encore in the works, gents?

Michael J. Berry

THE MONKEES
Headquarters
Pisces, Aquarius, Capricorn,
And Jones Ltd.
Instant Replay
(Rhino)

I remember, somewhat wistfully, persuading the folks to go shopping in Greenfield Park's Zellers in 1969, with my own private agenda of hunting down the latest Monkees LP — more out of faith than anything. After all, the show was over, and Tork had split with the band, so what the hey, it was a good haul that day: I blew a whole \$16 and got *Instant Replay* along with the first Archies album, *Steppenwolf the Second*, and a new band called Led Zeppelin 'cuz I liked the cover. Oh, those days of lost innocence — the minute I heard the

opening strains of "Good Times Bad Times," I went the way of my generation's rebellious youth, and oddly enough, lost interest in the lighter sounds of the day.

Now, almost a quarter-century later, Rhino is reissuing these vinyl bits on CD, along with "previously unreleased" bonus tracks, and this review has to be my most emotionally-fraught event of the week. Seen from a '90s perspective, the Monkees' music is pure cheese, yet provides an accurate snapshot of the death of the hippie decade: the cheery bop of "For Pete's Sake" and "Salesman," the almost-authentic rockabilly of "No Time" and heartfelt balladry of "Mr. Webster," and the classic psychedelia of "Daily Nighty." Oh, the grooving we masses of wannabe heads pulled off to these songs — if I knew then a tenth of what I do now, how different things would have been.

Production in the remastering of these discs has been minimal, and the care with which the originals were made

shows — they're good. Liner notes are extensive, and fans of Mike Nesmith's more recent works can immediately pick out his songs from *Instant Replay*. All in all, these discs are a must-have for any music historian, be they amateur or pro, and I can see some of the later songs being covered by adventurous young bands.

Georges Giguere

SVEN GALI
inwire
(Ariola/BMG)

If Sven Gali could be accused of succumbing to the use of tawdry gimmicks in the past (their debut *elpee* features a Reven clone, who sternly intones "You see nothing but Sven Gali," etc.), they've certainly tried to distance themselves from any such implications with *inwire*.

Without naming names, there's nothing here that indicates that Sven Gali want to join the bad-but-prettier-than-your-sister cock-rock brigade who are

all trying to get their pictures splattered all over the cover of "Non-threatening Boys Monthly" or some other such teeny-bopper mag.

No doubt influenced by the last few years' worth of rubbing shoulders with groups outside of their former A-room territory, Sven Gali's sound has taken a noticeable turn away from their first album's direction, which saw the band as hard drivin' big brother-influenced Deep Purple/Led Zep emulators. *inwire* captures Sven Gali moving towards their own personal interpretation of thrash-plaid/heroin culture (*inwire* was partly built in Seattle), which is a nastier sound on the whole.

Although deep down, Sven Gali are influenced by evil forces of classic rock (and will be forever vilified by the alt-rock crowd for being that way, and don't particularly care), both the writing and the band's sound itself is more adventurous this time around. Instead of alternately trudging and galloping towards that sweet, spandex-covered rock anthem oblivion in the sky (with the occasional power ballad thrown in for maximum airplay), *inwire*'s music runs, rants, fidgets, trips out, comes down, gets mad and hurts itself. In other words, it's more human. Great ambient production, too.

Of course, no one I talked to likes the disc at all, but I wonder what these people really want. *inwire* is such a departure from the group's usual stance, you'd almost expect some grudging acceptance from these people. Granted, while songs like "Make Me" and "Rocking Chair" show all signs of the classic rock flab that has so far held Sven Gali earthbound, *inwire* nonetheless contains a clutch of songs that are strong and lean. "Keeps Me Down" is one of the best, with its twangy, indifferent hook, kinda like a less dissonant version of Soundgarden without the press clippings.

T.C. Shaw

DOOBIE BROTHERS
Listen to the Music: The Very Best of the Doobie Brothers.
(Warner)

If you masses thought scanning the tracks in order to critique an album was morally reprehensible, I'm about to do something even more ethically depraved: I'll review this fucker without breaking the shrink wrap. Should be a snap.

Once I thought that the Doobie Brothers were a pretty cool band, I considered "Rockin' Down the Highway" and "Long Train Running" to be hard rock

300 Bands, 96 Hours, \$40 Bucks.

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classics, and the Doobie Brothers had a high level of talent within. And I liked "China Grove" the first 12,563 times I heard it. And then I turned 12.

Rick Morais once said that when the Doobie Brothers started sounding like the jingles, he hung up his headphones and quit FM radio in Toronto. With astute observations of our pop culture like that, who wouldn't go into comedy? I won't even need to look at the liner notes. A Brief History of the Doobie Brothers: they were pretty cool, then they picked up the refuse of Steely Dan, who proceeded to fill the band's charts with a plethora of schmaltzy walk-up chords and inane, sleep-inducing rhythms until they successfully reduced the Doobies to a third-rate Holiday Inn lounge act that sucked so bad, even my mild-mannered parents would have tossed their drinks in Jeff Baxter's face before storming up to their room.

Just get a whiff of the banality contained in "Minute By Minute," or get your hounds howling by cranking your stereo to 11 when Mike MacDonald croons "What a Fool Believes." This compilation contains all the songs played to death on the radio. Morais was right: it was hard picking them out from the jingles. There is a sticker on the shrink wrap that pronounces (in our two official languages) "As Advertised On TV." More people will see the commercial than will read this. Why do I bother to even try to warn the public?

Adrian Lackey

PAVEMENT
Wowee Zowee
(Matador)

While they may not sell as many records as the Stone Temple Pilots, when it comes to who's in the know in the biz, Pavement is, in the words of the immortal Bugs Potter, The Most.

Nothing this band does can escape year-end top 10 lists. No other band in the '90s has been touted by so many as the group that will save the world.

Pavement's musical career has taken many diverse steps. There was the slack lo-fi brilliance of their early EPs leading up to *Perfect Sound Forever*. Then came the summer-guitar-soaked perfection of *Slanted and Enchanted*, the unanimous choice of critics worldwide as '92's top record. Then came the California cool reverb of *Water, Domestic* — which led into the cosmopolitan-country Nashville twang of '94's heralded *Crooked Rain, Crooked Rain*.

So what would Pavement do for *Wowee Zowee*? Instead of pilfering new soundscapes, Pavement put on the brakes and have written an album which looks back upon their careers. Except this time around, Steve Malkmus and Scott Kannberg want to redo the songs at an even greater level of self-indulgence, leaving bassist Mark Ibold to hold the thing together. The guitars want to noodle at

St. Johnny is little more than a poor man's Mercury Rev, may be with a shake of a poor man's Ween.

After 1993's awfully disappointing *Speed is Dreaming*, St. Johnny prove that it wasn't a fluke. They really are that mediocre.

All that clanging and clatter sounds like a bad audition for *Sesame Street*. We've given St. Johnny enough time to find their stride. They don't have one.

St. Johnny, say hello to the \$1.99 bin.

Steven Sandor

BOBBY CHARLES
Wish You Were Here Right Now
(Rice 'n Gravy/Stony Plain)

The liner notes work particularly hard to sell the uninitiated on the merits of Bobby Charles, semi-legendary "unknown" classic songwriter. Surely his list of special guests/personal friends are impressive enough, but when it's actually the music's turn to do the talking, Charles is revealed to be a less than captivating performer in his own right. The singing generally lacks excitement, while arrangements are pedestrian to say the least (if this album was a shooter, you could name it "milk"), though Charles does possess some of that rough-hewn, soulful white trash charm, a la Long John Baldry (although he kind of loses me too). The songs of Bobby Charles may well touch many a heart, but personally, I may need to hear them as performed by other artists to be fully convinced of that.

T.C. Shaw

GRANT MCLENNAN
Horsebreaker Star
(Beggars Banquet)

Great bands never die, they just multiply. At least in this case, after the breakup of Australia's fabled Go-Betweens, McLennan has produced two other solo albums, as well as projects with Steve Kilby (The Church) under the name Jack Frost, while Robert Forster has been busy with his own releases, including an album of covers with McLennan called *I Had A New York Girlfriend*. There are rumors the GBs will reunite. The UK (where they have long been based) release of *Horsebreaker Star* featured six more songs that necessitated two discs. So unfortunately for fans, the North American release was trimmed to make it fit on one. That should still make its 18 songs a good deal, though.

Grant's voice still has that almost-spoken, almost-whispered gentleness of a Lloyd Cole and a little bit of the petulant tone of Robyn Hitchcock or The Only Ones' Peter Perret thrown in occasionally for good measure. Maybe it's just an Anglo thing. The songs are melodic as always, and full of electric and acoustic 12 and six-string guitars and plaintive fiddles. His stable of musicians also subtly use banjo, mandolin, vibes,

oboe, piano and, if I'm not mistaken, other instruments that don't seem to appear in the liner notes such as pedal steel, to give songs identity. The production does as much with these simple combinations as you could imagine without being self-conscious about it.

Recorded in Athens, Georgia, the record features Syd Straw on duets and harmonies, lending an air of vulnerability often only witnessed in country-folk circles. The glorious beauty of it all makes you realize how appropriate some pop artists are as folk-festival acts, so just as we've seen Peter Case, Jane Siberry and Steve Forbert at ours in the past, maybe we'll see the likes of Paul Kelly, Grant McLennan or Black 47 this year. I wish, Mr. Wickham.

Ken Soehn

CATHERINE
Sorry!
(TVT)

Just imagine if the Bee Gees had ever been beaten up by Lemmy from Motorhead in a dark alleyway.

Then you might begin to get a feel for this Chicago quintet's cover of the Australian disco-darlings' "Every Christian Lion-Hearted Man Will Shout You."

There are five people in Catherine. All have lead guitar listed as their main instrument — even the guy who's supposed to be the drummer. This is a wall of sound, all right.

But Catherine doesn't muddle with slow plodding Jesus and Mary Chain-type stuff. They write obsessively poppy songs. "Songs About Girls" and "Funny Bunny" might even pass for the Smashing Pumpkins had Catherine not decided to drench them so heavily in six-string amp noise.

"Saint" is a reworked "Cherub Rock" in surround guitar sound.

My roommate says "Waterfall" sounds like somebody dying. Isn't that cool?

Steven Sandor

DEATH
Symboli
(Roadrunner/Attic)

I must confess to a sense of irritation with people who are always criticizing Death because "their new album doesn't sound like their last one." One of the things that makes this Floridian quartet so good in my books is that ability to cover a lot of ground musically and lyrically, and therefore keep the serious punters interested in the group long after an over-hyped debut. This new album, with Chuck Schuldiner firmly at the helm, carries the group further into the '90s, and allows them to stake a serious claim to become the godfathers of Florida metal and, along with Cynic, the intellectual force of that sub-genre. This album burns and melts, but metal thirsts are also

slaked by cool departures into introspective realms that allow the lyrics to swirl and gather strength in the listener's mind. If any more proof was needed that Florida is the prime bastion of thinking man's metal, Death has delivered it.

Michael J. Berry

RON SEXSMITH
Ron Sexsmith
(Interscope)

Ron's experiences playing Edmonton are already fairly divergent. First he has the luck to open for an irrepressible and acoustic Robyn Hitchcock at the Side-track, and then the unlikely task of warming up the audience for Ladysmith Black Mambazo. Still, his *Sexsmith* as a songwriter and singer don't go unnoticed by audiences or by his peers.

Cate Friesen included a Sexsmith song in one of her recent sets at the City Media Club. On disc, he isn't as alone as he was live, and enlists the help of Mitchell Froom as producer and keyboardist and Daniel Lanois on electric guitar and production for "There's a Rhythm." The dedication to Harry Nilsson kind of makes sense when you listen to his voice. Already powerful and country-tinged songs like "Lebanon, Tennessee" and "Vastin' Time" benefit from the addition of carefully-selected accompaniment, some of which is by Ron himself on backing vocals, acoustic guitar, piano, bass, and drums. The only cover is Leonard Cohen's "Heart With No Companion," rendered simply, beautifully, and acoustically, as is Sexsmith's own "Galbraith Street."

Ken Soehn

GRIP INC.
Power of Inner Strength
(Metal Blade/Attic)

Dave Lombardo is back, boys and girls, and does he ever have something to say. This album is already on my "preferred 10" of 1995 so far and it's not even my birthday yet. One of the more arse-kicking efforts of the year; strong, well-produced and timely tune-smithing that should satisfy those looking for some heavy metal strutting. With a Rob Halford look-alike on vocals, truly *aggro* bass and guitar and — to employ an analogy ripped from Lombardo's *Slayer* days — mega satanic drumming, this album will rattle foundations everywhere. The lyrics are angry and direct, especially where the travails suffered by simple humanity and morality are concerned, and emotion drips from every anguished note. Definitely not for the uninitiated or those who vote Tory, just in case it brings on a sudden attack of conscience. For the rest of us, though, this is music made to prepare the way into the new millennium.

Michael J. Berry

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TAROT SCOPES

By Paul Compassi

MAY 1995

TAURUS: Wishes granted with a large dose
of nostalgia thrown in for effect. While play-
ing savior to stop, the season is also filled
with temporary lessons dangereuse. Squeeze
lightly! As well, a need for childhood whimsy
rekindling innocence long curdled. Return
messages and September may see you mon-
ey-bonded and secure.

Watch For: A Sagittarius to drape in. An
Aquarius to play fleetly life games. A Leo to
wave from the bow of a cruiser and intimate
good-byes are not forever.

GEMINI: Poor bunny bon-bon is so vexed
over what to do: should you move, should
you socialize, should you look at the stars
for more meaning! Unravel the lint that clogs
progression and in July you're swimming in
options that ground. Flirt for success!

Watch For: A Libra to court on. A Gemini
to lock horns, but help push that competi-
tive zeal needed to conquer. A Taurus to
whisk away the hum-drum.

CANCER: A taste for release is imminent.
Striving for sanctity amidst confusion is
hard, but careful on weaselly indecision. Your
match is coming! Once highbrow expecta-
tions are met, take a re-inventory of real
needs. Look through the mirror and re-eval-
uate honesty, then goals can be
attained. Dress loosely.

Watch For: A Libra to confuse. A Gemini
to pass on what could be valid information.
A Taurus to almost win.

LEO: Home is where the heart is expanding.
And babes' first class is costing you. As ac-
counts deplete, the tail end of the month has
income cruising smoothly. Communication skills
are honing and fireworks may be imminent. No
need for S.O.S., though your sense for drama
vents out. Pack lightly, if travelling.

Watch For: An Aries to BBQ lightly oiled.
A Scorpio to support aims, though half-heart-
edly. A Sagittarius to lean against a ballustrade
and sing "Pennies From Heaven."

VIRGO: Reunions and breaking out of im-
posed constrictions may have you lubed for
the unexpected. Daily and express intents.
An Earth sign needs a definite reality check:
are you ready to play scout leader? Fire up
the blandness, loyalty issues come a fore.
Look at seeding some projects that may in-
spire confidence.

Watch For: A Leo to proclaim allegiance. A
Taurus to break the China cups and polli-
nate. An Aries to pussy willow mewl.

LIBRA: Out with the old, and the new cli-
ched, refried you is toasting nicely. If attached,
storms and annulments are screeching to a
halt by October. Vacillation is best left in the
jar over issues that concern money. Manip-
ulate discreetly and the game progresses.
Look for release in the unexpected — na-
ture, flea markets, etc.

Watch For: A Cancer to ring cowbells, an-
nouncing something. A Capricorn to dust off
and out. A Scorpio to intellectualize behavior.

SCORPIO: Hopes benefitted by swift ac-
tion on your part, if the stinger is unheated.
Diplomacy needed to mediate shifts in do-

mestic scene. It will be like lifting heavy rocks
to get the point across. While patience is
tested this cycle, don't hibernate from con-
frontations. They make steam rise, but
sharpen the negotiation skills.

Watch For: A Cancer to arch eyebrows
and plan with. Capricorn to quack. An Aquar-
ius to fill a void.

SAGITTARIUS: Celebrations may be a tad
premature until transactions clear by fall.
Divest yourself of negative worths — i.e. too
high expectations — and suck holes you have
lately polluted with. Otherwise, clarity is
gaining a firm hold allowing for occasional
weekend escapes. If planning a large purchase
or more, timing is sound.

Watch For: A Taurus to help build a strong,
hold/buffer zone from realities. An Aries to
promise but not deliver. An Aquarius to go
wacko on or with.

CAPRICORN: Business ideas are gelling —
start spreading goals out to a public that
wants to hear. A blissful state is enveloping
for the next three month cycle, giving more
purpose to existence. High point is in June —
could wedding bells be chiming! It's a
fortuitous time, opening up a spiritual pro-
cess, releasing blocks that are no longer
appropriate. Balance hard won is almost met.
Congrats.

Watch For: A Gemini to inspire/publicize
those fermenting ideas. A Virgo to proclaim.
A Sagittarius to slosh, upsetting the proper
decorum of it all.

AQUARIUS: Intellectual pursuits may have
you avoiding family responsibilities. A mate,
if had, demands more attention. Pull your-
self out of that busy fun and lavish some
balm on other's wounded pride. Travel is
beckoning; jump for it. Pay extra caution
with leg area, from support holes to sensi-
ble shoes.

Watch For: An Aries to charm the material
girl. A Virgo to steadfastly do the dirty work
— tip handsomely. A Cancer to travel with.

PISCES: A feeling of constraint may be felt.
Same old routine is calling you to conform.
Nothing new, just don't sing off key. Get
eyes checked and watch for over-exertion in
the next three months. Flop sweat stains.
Back in moderation. Don't let fear hold you
back from moving out of a draining situation.
Watch For: A Scorpio to land on work. A
Gemini to not less up, yet stay familiar. An
Aquarius to issue out a regimen with.

ARIES: Money issues are a paramount theme.
Spending more to make some is the old ad-
age of entrepreneurial types. Ensure creditors
get a bit of the pie, unless shopping for new
ones is a giddy experience for you. Finances
are inching upwards to July. Home scene
needs readjustment. The sense of being in-
dustrial this period should include squaring
issues with those close, if having any. If not,
find time to snag a prospective giver.

Watch For: A Scorpio to spend money on.
A Cancer to suggest padding away. An Aquar-
ius to help boost income growth.

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HOROSCOPES FOR MAY 4-10

TAURUS (Born Apr 19 to May 22)

Image: "An old sea captain in a rocking chair."
Theme: Recollection. Peace at last. Rhythmic
relaxation. Comment: Taking it easy, keeping
time, not waiting for anyone but expecting a
knock, like the clock on the mantle one can
handle the shock by setting the beat an intru-
der can't chest nor tame. Best Idea: Using what
you have.

GEMINI (Born May 20 to Jun 23)

Image: "A serpent is coiling near a man and a
woman."
Theme: Acceptance of relationship. Sexual
empowerment. Comment: After sitting on
certainty, one remembers when nothing was
sure, but passion was true. What's been lost in
the permanent cure? Restoring life may involve
some strife, but that's ephemeral too. Best Idea:
Being who you are.

CANCER (Born Jun 20 to Jul 24)

Image: "A merry-go-round in action at a com-
munity fair."
Theme: Dynamic intensity. Early
circles. Ups and downs. Comment: This week is
busy, at least in your mind, and feet may frolic or
fingers find ways to fumble while being kind. How
to advance a sense of worth? Use one-third to elicit
some mirth. Best Idea: Finishing what's left.

LEO (Born Jul 22 to Aug 24)

Image: "Responses of neophytes are monitored
by the group."
Theme: Examination. Qualifica-
tions. Strength of character. Comment: At
present behind, but keeping track, and staying
aligned with the principle fact: allow the star to
express her word. The ones who fall are those
who don't. Best Idea: Making friends.

VIRGO (Born Aug 22 to Sep 24)

Image: "In the heat of the noon hour a man
takes a siesta."
Theme: Recuperation. Relaxa-
tion. Skillness. Comment: Halfway between one
midnight and the next a full day is sexed and
found wanting. At the drop of a hat, it's not this
nor that when a face finds sunlight too daunting.
Best Idea: Resting on your laurels.

LIBRA (Born Sep 22 to Oct 25)

Image: "A barometer needle indicates changing
air pressure."
Theme: Sensitivity to change.
Gaaging effects. Future change. Comment: Much
depends on the weather when planning a get-
together. Moods will swing on the slightest thing,
even whether blether's unthethered. Two days
ahead better be read if leisure's to lead to please-
ure. Best Idea: Sharing secrets.

SCORPIO (Born Oct 22 to Nov 23)

Image: "The Buddha-to-be meditates under the
Bodhi Tree. Theme: Unwavering attention.
Conquest of illusions: Resoluteness. Comment:
All things can be if you respond to a plea and
nothing comes if you spurn it. But movement
results in as many insults as are fore as a stolid
turnip. Nowhere to go, nowhere to stay — free
from the whims of fortune. Best Idea: Touching
the earth.

SAGITTARIUS (Born Nov 21 to Dec 23)

Image: "The Great Pyramid and the Sphinx."
Theme: Ancient traditions and mysteries. En-
during forms. Comment: Step back to get a hand-
or yield to a partner's ego. A matter at hand is
tightly planned, and warrants a hearty high-bo.
Before you begin, better give in, wait for the
old mate's say to. Best Idea: Using the best
schemers.

CAPRICORN (Born Dec 21 to Jan 21)

Image: "A general accepts defeat gracefully."
Theme: Nobility. Inner strength. Wisdom.
Growth through loss. Comment: If you'd rule
keep your cool, go with tide or turncoat. Seem-
ingly strained you can't be blamed for every fraud
or fortune. Just beware the pattern plain or true
from every margin. Best Idea: A celebration.

AQUARIUS (Born Jan 19 to Feb 20)

Image: "Retired army veterans gather to rekindle
old memories."
Theme: Re-affirmation. Struggles and achievements. Fighting spirits. Com-
ment: Now's the time to be a sleuth, look in
nook and cranny; read the book or write what
should not be so uncanny. At any rate, tempt
your fate — get up off your lanny. Best Idea:
Relativity.

PISCES (Born Feb 18 to Mar 22)

Image: "Indians make camp in a valley after the
spring hunt."
Theme: Mobility. Seasonal cycles.
Adaptation. Comment: Rains have come and air
will stir to many a lusty guster. Within two weeks,
wind will rise and muster a mighty thruster. Land
swept clear with a sheen, dust and must
forgotten. Best Idea: Knowing neighbors.

ARIES (Born Mar 19 to Apr 21)

Image: "In a poor country the tumult of social
protest increases."
Theme: Emergence of re-
pressed desires. Shared frustrations. Comment:
Say your piece, make it short, but don't abort
your mission. Play it hard but, don't take cards
that might push you over. The time's not right to
win a fight, more for hiss and hover. Best Idea:
Profitable ventures.

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CLICK WITH Someone

Whether you're looking for someone to share your life — or just something casual, start finding your someone right now.

Why call Telepersonals?

With voice personals from over 2,000 men and women, you'll find the someone that's right for you. You can get to know each other safely and discreetly by exchanging voice messages.

It's free to browse through the ads or just to call to find out more. And sending or picking up messages only costs about as much as a drink and is always free for women.

Make a connection the relaxed and easy way through Telepersonals™.

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WOMEN LOOKING FOR MEN

I'm Janet, I'm 41 yrs. old, 5'6" tall.



123 lbs. & having fun being me. I'm a happy person who enjoys living in today & looking forward to tomorrow. I'm not interested in the past, because I should be left in the past. I love to share things with that certain someone. I love animals & enjoy thunder storms. The lightning sends shivers all over my body. I like men who can make me laugh when I don't really want to. I'm a one-man woman & refuse to share with anyone & no doubt you feel the same. I'm interested in someone patient, understanding, caring, gentle & who has feelings he's not ashamed to show. If you're interested in a long term relationship & feel that we're compatible, call Box 3798.

My name is Sherry, I'm divorced, 38 yrs. old, emotionally & financially stable. I'm mom of two teenage sons looking for someone special. I don't want a father for my kids. I'm not into head games or the bar scene. I want somebody who can be honest, open, sure of his sensuality & masculinity. If this sounds like you, call Box 5442.

I'm a single mom, 30 yrs. old, 5'7" tall, 120 lbs. & I have red hair & blue eyes. I like to go out with my friends & enjoy a game of pool. I'm a social drinker & smoker. I'd like to spend some quality time with someone special. If you're interested, call me at Box 8655.

HERE'S HOW IT WORKS

TO RESPOND TO THESE ADS OR LISTEN TO 1000'S MORE SIMPLY CALL (403) 944-0500.
FREE* TO BROWSE THROUGH ADS AND RECORD YOUR AD.
SENDING OR PICKING UP MESSAGES OR CONNECTING LIVE WITH OTHER CALLERS ONLY COSTS AS LITTLE AS 39¢ A MINUTE AND IS ALWAYS FREE FOR WOMEN.

My name is Nina, I'm 19 yrs. old, 5'9" tall, 140 lbs. very slim & I have dark brown hair & dark brown eyes. I'm looking for somebody who's open minded, sincere & likes to go out & have fun. If that's you, please call Box 10098.

My name is Kay, I'm 29 yrs. old, 5'4" tall & I have blonde hair & green eyes. I'm a divorced mother of two wonderful girls. I enjoy long walks, some sports, camping & romantic candlelight dinners with that special someone. I'm looking for a male, 24 to 30, preferably a non smoker, who enjoys country music & children. He must be employed & not into head games. If this sounds interesting, call me at Box 10072.

I'm 35 yrs. old, 5'2" tall, 140 lbs. & I have reddish brown shoulder length hair & blue eyes. Do you ever find yourself a little sad that you're cooking dinner for one again? Or you're watching a movie by yourself? Do you ever get sick of your friends telling you about this really great person you should meet? Do you like sports, watching & participating, movies & driving out? Do you lead a fairly quiet lifestyle? I'm fairly busy & independent, work full time & go to school. I feel there's just a little something missing in my life. I've no dependents, but still hoping it could happen one day. If you're a gentleman, around 35, who can answer yes to most of the questions, call Box 587.

My name is Trina, I'm 20 yrs. old & I have long brown hair & brown eyes. I'm a single mother, just moved here from Vancouver. I'm honest, straightforward & have a warped sense of humour. If you're looking for somebody who's a grim & proper lady, who sips tea with her pinkie finger sticking up, that's definitely not me. I'm a cowgirl & looking for my cowboy so we can ride off into the sunset together. Call Box 8753.

My name is Sherry, I'm 5'6" tall, 135 lbs. & I have shoulder length blonde hair. I enjoy quiet times & outdoor activities. I'm looking for a male, 30 to 40, a smoker, occasional drinker, with a great sense of humour, who enjoys summer fun. If this is you, call Box 1724.

My name is Anne, I'm 5'6" tall, considered attractive & I have brown hair & brown eyes. I'm a professional & looking for a professional man. I'd like to meet someone handsome, strong willed & physically fit. If you fit this category, give me a call. Box 10205.

My name is Sherry, I'm 5'6" tall, 135 lbs. & I have shoulder length blonde hair. I enjoy quiet times & outdoor activities. I'm looking for a male, 30 to 40, a smoker, occasional drinker, with a great sense of humour, who enjoys summer fun. If this is you, call Box 1724.

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My name is Sherry, I'm 5'6" tall & I have a medium build & big hazel eyes. I'm looking for someone honest, caring, who likes to have fun, because I do. He has a good sense of humour because I like to laugh. I enjoy camping, going to movies & staying home cuddling up in front of the tv. I'm a single mom, have two kids & a secure job. If you like a good challenge at pool, I think you've found your match. Call Box 1191.

My name is Sherry, I'm 5'6" tall & I have a medium build & big hazel eyes. I'm looking for someone honest, caring, who likes to have fun, because I do. He has a good sense of humour because I like to laugh. I enjoy camping, going to movies & staying home cuddling up in front of the tv. I'm a single mom, have two kids & a secure job. If you like a good challenge at pool, I think you've found your match. Call Box 1191.

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This is Rob, I'm a single white male, 28 yrs. old, 6'4" tall, 235 lbs. I've never been married & have no kids. I'm attractive & not just to my mother. I enjoy camping in the summertime & am heavily involved in football & hockey. I own my business as well as some other ventures. I've my own home, live, work & play mostly on the south side of Edmonton. If interested, call Box 3083.

Over 1,900 ads on-line. 8,000 calls daily.

My name is Sherry, I'm 5'6" tall & I have a medium build & big hazel eyes. I'm looking for someone honest, caring, who likes to have fun, because I do. He has a good sense of humour because I like to laugh. I enjoy camping, going to movies & staying home cuddling up in front of the tv. I'm a single mom, have two kids & a secure job. If you like a good challenge at pool, I think you've found your match. Call Box 1191.

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I'm 30 yrs. old, 5'10" tall, 150 lbs. & I have blond hair & blue eyes. I'm in search of some company. My life is very satisfying right now. I'm professionally employed & happy where I am. I don't have any baggage & not into head games. I'm open, honest, sincere, very romantic & a gentleman. If you can accept me for my qualities & have the same, call Box 1888.

I'm 22 yrs. old, 5'11" tall, 160 lbs. & I have dark skin, black hair & brown eyes. I'm intelligent, sensitive & very affectionate. I enjoy dancing, going to the movies, out for coffee, long walks with that special lady or even just talking. I enjoy basketball, football & badminton. I also enjoy working out & try to go to the gym 4 or 5 times a week. I'm looking for a special lady, to go to the movies & that long romantic walk. I'm partial to small build & are somewhat attractive. If you want to know the name of the guy who knows how to treat a lady right, call Box 4858.

My name is Mike, I'm a single white male, 33 yrs. old, 6'4" tall & I have light brown hair & blue green eyes. I'd like to meet a woman for a friendship & possible long term relationship. I've never been married & have no children. I rarely drink & don't smoke. I'm a registered nurse in a long term care facility & own my home. I enjoy sports, especially basketball, golf, hockey & baseball. I enjoy travel, especially learning about other cultures & friends & very important to me. Integrity, respect & a high standard of morals are things that I value greatly. I'd like to meet a Christian woman with the same values. Please leave a message in Box 8891.

My name is Logan, I'm 25 yrs. old, 6'1" tall, 190 lbs. I'm a smoker trying to quit. I'm a social drinker looking for that special someone to go out with now & then & have some really good times. If this sounds like that person, call me at Box 18552.

My name is Logan, I'm 25 yrs. old, 6'1" tall, 190 lbs. I'm a smoker trying to quit. I'm a social drinker looking for that special someone to go out with now & then & have some really good times. If this sounds like that person, call me at Box 18552.

My name is Logan, I'm 25 yrs. old, 6'1" tall, 190 lbs. I'm a smoker trying to quit. I'm a social drinker looking for that special someone to go out with now & then & have some really good times. If this sounds like that person, call me at Box 18552.

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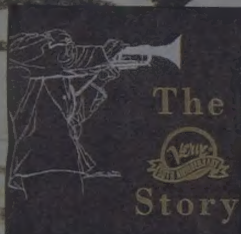


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